RCA SOUND SYSTEM

Kinematograph WEEKLY

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SCMA AGREEMENT: FULL DETAILS

Managers to be Up-graded as Seat Prices Rise

TRAINEE PERIOD RESTRICTED AND £2 BOOKING BONUS MINIMUM

IF the Cinematograph Exhibitors' Association General Council, meeting next Wednesday, approves the final draft of the amended agreement with the Society of Cinema Managers Amalgamated, kinema managers all over the country will be given automatic salary increases every time theatres are up-graded.

This is one of the main points opposed by a strong group of independent exhibitors which argues that with the possible extension of the Eady scheme and the negotiations with the National Association of Theatrical and Kine Employees many kinemas will be up-graded on money-holding capacity within the present year.

The amended agreement has been given the full support of the major circuits; and this week CEA officers were confident that it would be ratified.

Section 2, Part 1, has a completely new clause which provides for the formation of a National Joint Conciliation Board. This board will have five CEA and five SCMA representatives with an independent chairman, who can, if necessary, be appointed by the Ministry of Labour.

Some exhibitors complain that the wording of the section is vague as it does not state clearly how the expenses are to be "equally divided" and whether or not the individual managers who take action, or the union, will be responsible for payment.

Its functions are almost identical with the board created in the CEA agreement with the NATKE.

All area boards are to have independent chairmen: they can enforce payment in lieu of time worked over 48 hours a week.

Provision is made for three weeks holiday with pay for managers who work on all six of the main public holidays each year. For every Bank Holiday worked, after a year's service, the manager will have an extra day's annual holiday to the basic fortnight.

The agreement contains several new clauses, described by some exhibitors as "pious hopes which mean little in law." One such clause says that payment during sickness, less the amount of special benefits received, should be paid "as the employer thinks fit." The CEA asked for this.

Several minor clauses follow. One says that a manager, when being transferred to a new job which means demotion, should not

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FILM PACT MAY END SOON—WALL ST.

By L. COULTER, "Kine.'s" New York Correspondent

BECAUSE of the rising value of the pound sterling in terms of dollars, there is a widespread belief in Wall Street that the existing Anglo-American Film Agreement may be the last, and that after October, 1951, U.S companies will be given the freedom of the exchanges.

The reasoning behind this idea overlooks entirely the difficult question of whether the British film producing industry could, in fact, allow the American companies to expand without restriction.

STATE FILM ADVISER MOVES TO COI

THE Treasury, in consultation with the Stationery Office and the Central Office of Information, has accepted a recommendation made last August by the Select Committee on Estimates to transfer the duties of the Government Cinematograph Adviser's department to the films division of the COI.

This decision was made known on Tuesday in a White Paper.

While agreeing that the film is a suitable instrument for technical instruction, the Treasury considers that there is a case for technical films for general audiences —those about health for example— provided that they serve a directly practical purpose.

It also considers that there is a limited field for "Campaign" and "Citizenship" films, provided they are related to some recognised national need.

EADY SCHEME WILL BE EXTENDED IN 1951?

Public Must Pay for New Millions for Trade

THE proposal to double the Eady scheme has now become a matter of practical politics, according to the KINE.'s political correspondent. Meanwhile, the four trade associations operating the Eady scheme will meet in London on January 16 to hear how the two producer associations, the BFPA and the ASFP, propose to share the expected income of £1,500,000 to the pool this year.

The meeting is not expected to discuss the trade's entertainments tax policy for the forthcoming taxation year. The CEA desires to keep the two matters separate, dealing with the first as a matter of current administration and regarding entertainments tax as future policy.

Branch reaction to the BFPA proposals for extending the Eady scheme without giving exhibitors any additional benefits has been vigorous. In most cases resolutions have been passed objecting to the BFPA scheme and its approach.

It is pointed out that the producers, in asking for the Eady scheme to be extended to bring in a levy of £3,000,000 for producers in 1951-52, have disregarded the practical problem of administration. If, for example, it was decided to collect the extra £1,500,000 by increasing the prices of one or two seat ranges, it is asked how the seat range can be arranged so as to be fair to circuits and independent halls where the scale of seat prices is much lower?

Branch reaction, however, has gone deeper than this. Exhibitors feel that there should be an increased benefit for kinemas next year as well as for producers. One argument in the branches is that BFPA has no chance of extra tax concessions by a direct approach to the Government, and it will get nothing at all if exhibitors refuse to pay the levy. The Government, they consider, could not force this "voluntary" scheme because of international agreements.

First returns of the CEA questionnaire indicate that the public has not been influenced by the increased seat prices and has not, in a majority of cases, chosen cheaper seats. But the scheme is not expected to yield the full estimate of £1,500,000 and exhibitors feel that there may be some drastic decline in overall takings if seat prices went up again in 1951.

On the other hand, according to the KINE. political correspondent, several Whitehall officials are of the opinion that the Eady scheme will be extended this year. It is most probable that it will be doubled so that seat prices over 1s. 6d. go up by a further penny and the exhibitors and producers

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NEWS DISPUTE TALKS FIXED

WHEN it meets next Wednesday the CEA General Council will be asked for a brief by its delegates to the joint committee with the KRS. This follows the demand by the renters that the 50 per cent. rental ceiling resolution made by the CEA be put before an independent chairman.

The KRS is to report to its own council the day after (next Thursday) that the CEA has demanded an independent chairman to hear its case against the Newsreel Association for the way in which the NRA has forced increased newsreel hire for specialised kinemas.

Both sides will meet again on Thursday, February 1, when the CEA expects to discuss the appointment of the independent chairman, and to let the KRS know the General Council point of view on the matter of the 50 per cent. resolution.

There were indications this week that the KRS may suggest a compromise in order to avoid having to ask an independent chairman to settle a trade dispute, but the last brief given by the CEA to its delegates was that it could not alter its policy concerning newsreels and that if necessary the matter would have to go through to the Board of Trade.

Protests in Malta

ALL shipment of films, both British and American, have been stopped following the imposition of threepence a foot import duty by the Government of Malta last week. An official of the KRS in London told the KINE. on Tuesday that as soon as the duty was imposed films awaiting a Customs clearance were withdrawn and returned.

There are adequate supplies of new British and American films in vaults which arrived on the island before the tax was levied.

Representations were being made this week to the Minister of Trade and Commerce by the KRS representative on the island.

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The Eady Plan Extension

WHEN the Eady scheme was sprung upon exhibitors at Porthcawl there were many who hesitated to approve it because of the precedent it created.

At the time few exhibitors realised the significance of the precedent. It was too early to appreciate fully the implications of the ingenious scheme which had for its objective the placating of both exhibitors and producers at the smallest possible cost to the Exchequer.

With four months' experience of the operation of the Eady scheme we are able to regard it in truer perspective. On the whole, there seems to have been little resistance on the part of the public to the additional penny seat rise, probably because it is by now inured to increased costs of commodities.

Producer satisfaction at the arrangement may be gauged from the desire for its extension. On the other hand, the exhibitor, primarily the independent, is not too sure of his position. He argues that his participation in the scheme does not yet guarantee sufficient cover for his rising overheads. He is apprehensive that necessity may eventually force patrons into lower price seats and thus upset the basis of the whole arrangement.

But the exhibitor dilemma is this.

He must recognise that the state of the national finances will prevent any early reduction in entertainments tax and that the only alternative at present appears to be the extension of the Eady scheme.

Just how far the industry can afford again to put up its prices in these days of ever-rising living costs is a matter to be estimated by those executives who are in direct touch with box-office trends. Both CMA and ABC are believed to be ready to support an extension of the Eady plan. This is significant.

But we must not forget that the greatest asset of the trade has always been that the kinema has given value for money—the best at the cheapest price. It were folly to jeopardise this reputation for ephemeral advantage.

Long Shots

Talk About Trade Politics, Opinion, People in the News and Social Gossip of the Week

I HAD a word with James Lawrie on Tuesday evening and read to him an article which appears in an American trade paper, headed "Dictatorship Comes to British Production." Mr. Lawrie was amazed and dismayed.

He certainly seems to be the centre of much journalistic speculation these days, partly because the NFFC has as yet been unable to give full details of its New Year plans, outlined in the KINE. a few weeks ago. Mr. Lawrie is saying nothing until later this month, except to deny this particular story.

MY political correspondent assured me that there is little likelihood either of nationalisation of British production, or of Parliament being asked to plough in £5 to £10 million through the NFFC between now and 1954. The NFFC still has a good part of its second loan of £1,000,000 to play with.

And stories that ABPC joined this "dictatorship" scheme "under persuasion" are nonsense. ABPC will provide production facilities for producers using NFFC money as they would any other producer in any normal way.

People should read the NFFC August policy statement again, because Mr. Lawrie still stands by the general principles he set out then.

A GROUP of British producers is pressing, through the BFPA, for an approach to the Government for total entertainments tax exemption on certain types of pictures. And their scheme appears to be so watertight that it should not embarrass the Government so far as international trade agreements are concerned.

It is just this: All films made on a non-profit-making basis should be exempt from ET.

Such a scheme would include films made by co-operative units like ACT Films, Ltd., some of those which are expected to be made soon under the wing of the National Film Finance Corporation "panels" at Pinewood and Elstree, and, it would appear, joint trade efforts like the current life story of William Friese-Greene.

THE idea is to set up some trade organisation like the Arts Council which would "sponsor" productions on a non-profit-making basis. Producers, technicians, studio companies, and so on, would, of course, get their normal salaries, hire fees and expenses, but the sponsoring company would make no profit.

These films would be released to kinemas rented at an agreed fee by the sponsoring organisation. So the kinema for the week's run of the film would be taken over by what could be called the Films Arts Council of Great Britain.

Any such scheme would mean a considerable loss to the Exchequer, which looks to the film trade for a substantial part of its income, whereas receipts from the live theatre are by comparison trivial. And should the idea go forward from the trade, if many films are to be involved, Hugh Gaitskell may prove a hard Chancellor to persuade—with the defence budget as it is this year!

WHO will be the CEA vice-president in 1951? At the moment Bill Speakman's candidature is being challenged by William Carr, of Seaton Delaval, who expects the Northern branch to sponsor his nomination at its next meeting. And probably before the month is out there will be other runners.

Speakman has once been president of the association, and many of his colleagues think he would make a good president again. And I gather that he already has the circuit vote behind him. This fact has caused more than one man to refuse the entreaties of his branch colleagues to go forward for nomination.

FOLLOWING the success of his provincial tour and his heart-to-heart discussion with independent exhibitors, J. Arthur Rank is to be host to independents of the London and Home Counties area on January 16 at the Dorchester Hotel.

This will be the penultimate meeting of his tour, which will be completed by visits Mr. Rank hopes to make later to Northern Ireland and Eire.

A very large attendance is expected at the Dorchester luncheon. As on previous occasions after a short speech by Mr. Rank, his guests will be invited to talk fully and frankly about the problems of exhibition and distribution.

With Mr. Rank at the luncheon will be John Davis and E. T. Carr.

WITH the advent of the annual meeting of the SCMA we naturally expect a number of crazy recommendations to come from the branches, but a recommendation for inclusion in the rules coming from Sheffield will beat them all this year.

The managers in that city smugly say that, in future, Press statements from the SCMA and its branches should only be made after the statement has been agreed by a meeting of the national executive, and that if the matter concerns any branch or individual such statements should be first agreed by them.

What a routine! Once every three months the Press would be told about something that happened perhaps two or three months ago. And we should have the ludicrous spectacle of Sam Butchart telling every Press caller: "I'm sorry, but according to the rules of this Society I cannot speak to you."

When will some managers grow up? For an industry which exists on good public relations and publicity the managers should know better. Suppose every statement they made to the local Press about their theatre had to be drafted, sent to head office for approval and, in some cases, further approved by film producers and stars? Really!

CONGRATULATIONS from all sections of the trade have been extended to Sir Arthur Jarratt upon his promotion to the rank of Honorary Captain RNVR. It is an appropriate recognition of his work on behalf of his former shipmates.

As Admiralty liaison officer with the film industry he was responsible largely for evolving some order out of chaos which previously existed in the supply of films for the Royal Navy. A year or two later—in 1937—he and Lord Mountbatten established the Royal Naval Film Corporation of which he was deputy chairman. The success of its operations caused the RNFC to become the model for similar service organisations.

It is a unique honour which the Board of Admiralty has conferred. There are only two holders today of the rank of Honorary Captain RNVR—the Duke of Gloucester and Sir Basil Brooke, Prime Minister of Northern Ireland.

The citation says: "This promotion has been made in the case of Sir Arthur Jarratt not only as a personal recognition of his great service to the Royal Navy as a whole but also as a tribute to the great industry which he so ably represents within the Navy."

AN incident which again emphasises the need for a trade official who can authoritatively rebut slanders on the industry occurred recently at Swinton. It showed, moreover, that provincial newspapers are as eager as any national to sensationalise news detrimental to the film industry.

Recently, the *Swinton Journal* carried a three-line heading: "Films are disrupting domestic happiness—asserts Education Chief." The challenge implied in the heading and the story was accepted by Dennis Walls, who

W. CARR

SIR A. JARRATT

SIR PHILIP WARTER

HERBERT WILCOX

CLOSE-UP

. . . On Not Such a Good New Year

From SVEN WINQUIST

"Kine." Correspondent in Stockholm

through Kenneth Blair, manager of the Plaza, an Emery Hall, invited Arthur B. Mills, the education officer in question, to submit evidence upon which he based his "sweeping assertions."

As a result, the matter was put in true perspective by Mr. Mills. He described the heading as unfortunate, and explained that although he did use the phrase "disrupting family life," it was in reference to quite another family interest to which the reporter made no reference.

The outcome of this particular affair was very satisfactory, but there must be many similar statements damaging to the industry constantly being made which are not tackled so promptly and effectively.

PRESS show on Wednesday of Herbert Wilcox's "Into the Blue" was an excuse for British Lion to entertain the critics. Herbert and Anna were both present with Constance Cummings and Jack Hulbert, who feature in the picture.

Guests were received by Sir Arthur Jarratt and Leslie Faber, sales manager. Sir Arthur, who told me that Herbert had another four pictures to deliver this year, welcomed the guests in a short speech in which he expressed regret that so often a film well received by the critics would not run for more than six days, or, as was not infrequent, three days in the kinemas.

Sir Arthur expressed pleasure at the return of Jack Hulbert to films and recalled how he was associated with the success of his early picture, "Sunshine Susie," in this country.

AFTER seven days in New York, Roy Boulting flew back to Britain well satisfied with the initial reception in the States of "Seven Days to Noon," which opened at the Trans-Luxe, one of the small Broadway art houses, the week before Christmas. It is being handled by Arthur Mayer and Edward Kingsley, through Maylux.

When I saw Roy he waved a pile of Press clippings at me and insisted that I waded through them on the spot. Of course, producers always get enthusiastic about Press cuttings—when they say nice things. But, to be fair, the Brothers do seem to have collected more than is usual by way of space and good reviews.

I NOTICE that there was to have been a meeting of the directors of the British Film Production Fund today (Thursday). This has been postponed and will now be held next Wednesday afternoon, after the CEA General Council meeting.

But there is no significance in this move, just that few people wanted the meeting so soon after the holidays. In any case, its directors do not shape policy, and the next main policy move (the share-out arrangements between the producers) will not be fully debated until the meeting of the four trade associations.

NEWS of the passing of Joel Marks was received with regret by a very wide circle of friends. His quiet, reassuring presence, so admirable a foil to the ebullience of his brother-in-law, Harry Adley, will be missed at many a trade function.

Joel had been under treatment for his heart for some little while and a year or so ago went for a rest to a Bournemouth sanatorium. The old trouble reoccurred about three weeks ago and he had to go into a Brighton nursing home where his condition became critical. He died on Thursday.

He was a most popular figure and the sympathy of the whole trade will go out to Mrs. Marks and her three daughters and to Harry and Mrs. Adley in their loss.

THE ABPC organisation is a very happy ship. There is no doubt about that, for at any of the staff parties of the various companies within the organisation one always finds evidence of the very cordial relationship which exists between the executive and the employees.

The AB-Pathe party last week was no exception, according to a colleague, and I was more than sorry that I could not be there.

Sir Philip Warter, C. J. Latta and Robert Clark arrived early and stayed on to the end with guests D. J. Goodlatte, W. Cartlidge, J. H. McDonald and AB-P executives W. A. Fielder, "Chick" Ellis, T. Ebeling and Macgregor Scott, joined wholeheartedly in the revelries.

It was the first party given to the staff by the AB-P directors; it was such a good night that I hope it will be regarded as a precedent for the future.

INCIDENTALLY, Sir Philip Warter would like to see the trade Press give information of films that are doing badly at the box-office.

Sir Philip favours the system of showing how well, or otherwise, a film is doing in various parts of the country, by publishing the take in the form of a percentage, worked out in relation to the average takings of the situation.

It will be recalled that Bob Wolff advocated a similar scheme at the KINE. forum. Sir Philip takes the view that the publication of this information would go a long way to deter producers who consistently make bad films.

The proposal is an interesting one, but its success depends upon the fullest and impartial co-operation of renters and exhibitors alike and I cannot see that being forthcoming where trading returns are involved.

MY best wishes go to the British Film Institute and others who are organising the memorial performance at the Scala Theatre, Charlotte Street, W.1, on Sunday of films made by Humphrey Jennings. His accidental death last September robbed the industry of one of its most imaginative documentary film makers. At the time he was directing a picture commissioned by the Economic Co-operation Administration.

There are still some seats available for the performance, I am told. All the proceeds will go to assist Mrs. Jennings and her two small daughters.

THE year has started inauspiciously for A. W. Watkins, AMIEE, recording director at MGM-British studios and president of the BKS. He has been ordered complete rest for some months as the result of a health breakdown, and is intending to recuperate in Switzerland. His many friends will wish to offer him sympathy and sincere hopes for a speedy and full recovery.

A NOTE from Jack Hutchison, who is in Redhill Hospital, Edgware, tells me that although he is making good progress, the reconditioning of his "ticker" looks like being a more lengthy job than was expected.

However, our Manager/Showman is in the best of spirits, fortified, he says, by the receipt over Christmas of no fewer than 300 letters and cards. He asks me to thank everyone who so kindly remembered him and also to apologise for his inability to reply to each of his correspondents.

NEW Year gift for Charles Mesling, advertising and publicity controller of the Rank's British Optical and Precision Engineers group—a son born on Thursday last week.

Charles tells me that the addition to his family is indeed a heavyweight and is very proud of the fact. Congratulations.

THE STROLLER.

BRITISH people, for some reason or other, usually think about the Scandinavian countries this time of the year. Perhaps it is your Scandinavian descent. There is certainly a unity of thought about how our kinsmen welcome a New Year.

This year, many of your readers in Britain will be thinking specifically about the film industry here, because for us it does not appear as though we are to enjoy a good New Year.

Film distribution in Sweden is prosperous; but production is dying. Last July the association of producers declared: "No more Swedish films will be produced after January 1, 1951, until the Government accepts our arguments and gives producers some financial help."

Last year we made 34 features. They cost about 315,000 kronor each to make. And the Government takes more than that from kinemas by way of entertainment taxes.

One factor which annoys the industry here is that the public pays the same price to see all pictures whether they are Swedish or foreign. The large majority of the latter are not even dubbed into our language. The odd situation is that about 15 per cent. of our people go only to see native films because they understand the language.

Although Sweden is a large country by comparison with Britain, there are only 410 kinemas giving regular performances twice daily. These are in the cities. But there are 2,100 kinemas in the provinces. And, believe me, the problems of the exhibitors in these situations are much more difficult than they are for the average small-town theatre owner in Britain. And in these small towns Bing Crosby hasn't got a chance against Edward Person—because Edward speaks Swedish and Bing cannot!

That puts the majority of Swedish exhibitors in a very difficult position. They, unlike many British exhibitors, need home-made films rather than imported pictures. So our exhibitors are very anxious now that the producers have decided to carry out their threat.

Now there is a Government committee investigating the whole situation with this brief: "Have Swedish films shown one kronor profit?" If they have, then the Government is not likely to ease the tax. Profit or not, producers say that as things are they cannot keep in business. So it is a bad New Year for us all.

For "Better Business" We Need—

MODERN METHODS

Says DENNIS WALLS

THE leaders of the "Better Business" campaign must adopt more modern methods, in addition to the well-tried angles, if the campaign is to be ultimately successful—as indeed it must if the industry is to find future prosperity in the face of keen competition.

The thinning public purse, television on h.p. terms, and our constant enemy, the weather, all combine to make the task of filling our theatres one of the greatest which has yet faced us.

I am aware of some of the proposals for continuing the campaign which, in principle, I heartily endorse, but the whole success of the scheme depends on the complete co-operation of the mass of exhibitors and managers.

There are important steps that only the committee can initiate, and I hope that the suggestions which follow will be carefully examined and accepted as a sincere attempt at constructive criticism.

With the consent of producers and the co-operation of the trade unions, some extremely helpful suggestions may be produced if one exhibitor, one trade unionist and one producer's representative could be selected to visit studios, and to observe and make discreet inquiries without interference with the work in progress.

Studio Economies?

The object would be constructive proposals on possible methods of economy and increased efficiency. If all was found to be well, and no comment forthcoming, at least this result would assist in convincing the whole industry and those outside it that the peak of studio efficiency had been reached.

How long is the industry to suffer at the hands of critics who vie with each other in attempts to become satirists of the screen?

It is a fact in journalistic circles that these men and women egotistically seek congratulation for their latest satirical shafts at the expense of the producers. I have frequently been impressed by the publicity efforts of producers who have successfully aroused in me a desire to see their films—in short, their publicity has been effective. But my kinema-going appetite has often been dulled after reading some of the national Press criticisms.

It is a human, psychological reaction which is by no means confined to myself. Honest criticism is always welcomed—fortunately there are many examples of this in the provincial Press.

The industry spends unstintingly in publicising its wares, and some of this expenditure is in the very same newspapers whose critics either damn with faint praise or attempt to destroy a film's success by satire often of the lowest order. This is tolerated only by our industry, and it is time the all-industry "Better Business" campaign made contact with the Newspaper Proprietors' Association to seek remedial measures.

While on the subject of the Press, may I suggest that the campaign committee acts as the industrial PRO by replying to and rebutting adverse criticism.

If it is not already doing so it should join a good Press cutting agency. This would be rendering wonderful service to the whole trade.

Always Talk Success

And we must always *talk* success—even if attendances are declining and box-office receipts falling, let us keep it to ourselves. It does not bring the absent patrons back if they are constantly reading and hearing such gloomy news.

And most important of all, we must use Herculean efforts to tap the untapped millions. I well remember the very efficient organisations that were created in many districts for Sunday opening campaigns. With the same inspiration, guidance and enthusiasm these campaign committees should be re-established.

The neighbourhood of every kinema should be canvassed—it has been done before in the Sunday opening polls—and the election registers marked with the regular kinemagoers, the occasional visitors, and the stay-aways. An endeavour should be made to discover why some of the public stay away, and what would influence them to come in.

Publicity campaigns should again be organised in every area on the old Sunday opening lines. When the information has been compiled and tabulated we should appoint a day as a National Cinema Day and send out anything on wheels to bring them into the kinema—free, of course. Each kinema should then be open for a complete inspection, including the projection room.

Free Tea

The manager would be on hand to explain his job and his responsibilities to his patrons, including the precautions taken for the safety of audiences—all done with showmanship, and topping the day's programme with a free show of a film specially selected to meet the tastes of the majority of the stay-aways, as elicited from earlier inquiries.

And why not a free cup of tea? If the theatre has no café facilities a little effort could surely obtain service from a local café.

These ideas—perhaps unorthodox—would produce results, in my opinion. Indeed, it would be money wisely spent, an investment in good will which would reap annual dividends.

FROM THE UNITED STATES TO YOU

Eagle-Lion-Rank Tie-up May End Before Contract Expires

By Leonard Coulter, The "Kine.'s" New York Correspondent

END of the pact between Eagle-Lion Classics and J. Arthur Rank, before it is due to expire at the end of 1951, is taken for granted here, though top executives will not commit themselves.

There has been no acrimony between the groups, and Universal's arrangement with Rank will not be affected—one of the reasons being that although the Universal agreement parallels that of ELC, Rank owns 15 per cent. of the stock of Universal and is one of its largest proprietors.

Though Universal and ELC share distribution of Rank pictures here, Universal generally has first pick, and in recent months Eagle-Lion Classics has been clearing through small independent releasing organisations an increasing number of those JARO films which has been allotted to it.

In short, with Rank's production schedules heavily cut compared with a few years ago, ELC no longer finds its tie-up with Rank particularly profitable, and has offered to step out of it if the Rank group can make better arrangements elsewhere. It is all a very friendly business.

It seems possible that Rank will attempt to tie-up a contract with the Lopert Films Distributing Co. just formed in New York and in which Sir Alexander Korda is understood to hold a 49 per cent. interest.

If, and when the break comes, Eagle-Lion is expected to release its products in Britain through some independent organisation rather than to follow Republic's example in creating its own British subsidiary.

Warner's Divorcement

The splitting of Warner Brothers into a new theatre-owning company and a new production-distribution business, under the divorcement decree which is about to be submitted to the New York Statutory Court, is expected to take about two years.

The brothers Warner (Harry M., Albert and Jack L.) will undertake to sell their holdings in one or other of the new companies or put them under the control of a court-appointed trustee. Other large stockholding officers or employees will also be required to sell out within one year of the reorganisation.

A large number of Warner theatres will have to be sold: probable between 60 and 80, one half of them within a year and the other half by the end of two years.

Zenith Gets Three

For many months the major film producing companies steadfastly refused to allow any of their products to be used in a test of the Zenith Radio Corporation's "pay-as-you-see" television service in Chicago.

When it was argued that the film industry's solid front smacked of unfair discrimination—and that Hollywood objections to co-operation showed that the industry was scared stiff of Phonovision, which it denied—three companies eased the ban, and Phonovision's first test was run off on New Year's Day with three top-budget features released in 1948, Warner's "April Showers," Paramount's "Welcome Stranger" and MGM's "Homecoming."

Three hundred Chicago families, whose television receivers have been fitted with the Phonovision device, will be able to order the films to be screened to them at a fee of one dollar a time.

Farley's Trip

On arriving in New York from London, Frank Farley, managing director of Paramount British Productions, said last week that he would be in the U.S for a fortnight for conferences with Barney Balaban, and for discussions concerning Paramount's purchase of plays and stories originating in England.

UA's Affairs

As to United Artists' affairs, Jacques Grinieff is understood to be still attempting to cut in on the company, having nominated a top executive whose name he will not reveal, in succession to the president, Frank L. McNamee. If he is accepted, Grinieff says, he can influence working capital for the company.

Hughes-Brandt Break It Off

The months' long negotiations between Howard Hughes for the sale of his theatre interests in RKO, and the Harry Brandt Trans-Lux syndicate, have been called off, it is officially announced. Brandt had offered Hughes seven dollars per share for his 928,029 shares in RKO Theatres, representing a controlling interest, and was ready to put up 1,000,000 dollars in cash and the rest over a two-year period.

Though the purchase price was satisfactory to Hughes, the finance method was not.

Republic's Big Expansion

Having finished a six-months survey of business conditions at home and abroad, Herbert J. Yates, president of Republic, is setting up a 2,000,000 dollars expansion programme for his company.

A considerable portion of the money will go on renovations and extensions at the north Hollywood studios, and Yates estimates that 500,000 dollars will be spent in Britain, building up the company's own sales and distribution machinery.

BFPA Discusses Overseas Copyright

U.S FEES PROBLEM

THE British Film Producers' Association has asked the Performing Rights Society for a meeting to discuss certain aspects of copyright control overseas. At its meeting on Wednesday of this week the BFPA executive was discussing the whole problem of copyright overseas.

In particular, reference was being made to conditions in the U.S. The society controlling copyright there—ASCAP—was subject to a consent decree recently which had the effect of removing from exhibitors the onus of paying the fees. It appears that the burden must now be carried by distributors or producers and British producers are considering the position as it affects them. They want information about how and why the PRS has an arrangement with ASCAP by which certain fees are collected in America for British writers and composers and remitted.

The BFPA is anxious also about conditions in countries other than America and only recently had considerable trouble in Holland.

A committee was to outline progress on its discussions on proposed amendments to the Films Act and to ask for authority to prepare a memorandum to send to the Board of Trade within a few days' time.

The executive was reviewing the workings of the Eady scheme and, in particular, discussing the compromise agreement with the ASFP for submitting a scheme for sharing out the £1,500,000 expected to come into the production fund this year.

French Visas

It was reported that French dubbing visas for the current year had been allocated. Eleven were allocated for the period ending June 30, 1951, and previously an allocation of seven for the six months ending December 31, 1950, had been made. The French authorities have two "spare" visas in hand for the second six months.

After a meeting last Friday with representatives of the British Actors' Equity it was expected that a report to the BFPA executive would show that negotiations for the new weekly agreement had reached an advanced stage.

Similarly, negotiations for a new licence from the Sound Film Music Bureau are nearly complete.

A letter was read from the British Film Institute asking for films for showing in London during the Festival of Britain.

PRESTON QUOTA FINES

At Preston last week the owners of two local kinemas, the Carlton and the Empress, had each to pay a fine of £20, and a total of £6 6s. costs, for failing to show the full quota of British films.

In returns for the period October 1, 1948, to September 30, 1949, the kinemas concerned screened just over 30 per cent. of British first-feature films instead of the 45 per cent. required.

When John Davis, managing director of the J. Arthur Rank Organisation, returned from the Latin-American Convention of Universal-International at Rio de Janeiro he brought with him two handsome plaques. One, brought on behalf of the delegates at the convention to Mr. Rank, is the JARO symbol of the man with the gong in a design consisting entirely of 840 butterfly wings, the border being in a brilliant blue and the symbol itself in yellow. The second picture shows the plaque which was presented to Mr. Davis himself. It bears the arms of the American states in oils on porcelain with the Universal-International and JARO symbols. A plate bearing each delegate's autograph and a model of Mr. Davis's head are in silver. The countries represented at the convention are shown in a relief design in coloured leathers

NEW SET OF RULES FOR SCMA

Membership Declines

THE Society of Cinema Managers' Amalgamated is to hold its annual meeting in Newcastle on Sunday, March 18. Members are to be asked to ratify a completely new set of rules, made necessary by the decentralisation scheme which comes into force this week.

Those members who did not send subscriptions last Friday will be considered lapsed.

SCMA secretary, Sam Butchart, told the KINE. this week that although there was a deficit last year of £700, it is possible that this year will end with only a small deficit or, perhaps, a small balance. He said that the general fund, which had written off last year's loss, was still operating. Membership, which last year totalled about 2,000, will show a substantial decline.

The new rules have been made necessary because of the proposed expansion of the branches. Within a few months there may be as many as 200 branches, and it would be impossible to send delegates from each branch to the national executive.

The rules are to provide for regional committees, made up of delegates from branches with card votes representing the strength of each branch. The regional committees will each elect a delegate for the national executive.

In addition there is to be a system of national delegate conferences to which each branch may send delegates according to its membership.

There are expected to be eight or nine regional committees at first.

A printed magazine is to be issued monthly by the SCMA in order to keep members in touch with head office and regional policy, called "Cine-Manager." It will appear later this month.

REGRADING OF KINEMAS

CEA wants Further Meeting with NATKE

THE CEA is to ask the NATKE for a further meeting to discuss the regrading of kinemas.

The meeting is to be fixed shortly, but is not expected to be held before the next meeting of the General Council.

At the December General Council it was decided to put to NATKE two plans for regrading—the Dennis Walls scheme and the previous CEA General Council plan.

GENERAL COUNCIL AGENDA

T. E. ROBINSON, of Manchester, will move that the Film Report and its cost be discussed when the CEA General Council meets on Wednesday.

The CEA general purposes committee will meet next Tuesday afternoon. The following matters will be considered:—

The position of time off for projectionists serving with the Territorial Army after completion of service with the Forces.

Replies concerning admission of old age pensioners at reduced prices; also the ratification of the agreement with the SCMA.

Report to be made to the Board of Trade concerning the amendment of the Cinematograph Films Act, 1948.

The committee will also handle a case of reduced matinée prices in Glasgow.

The entertainments tax sub-committee will meet Monday afternoon, and further consideration will be given at the general purposes committee meeting. At the same time it will receive an analysis of the completed questionnaires which are still coming into the CEA.

The General Council will meet on Wednesday. Apart from receiving usual committee reports, the council will note the vacancy on the General Council caused by resignation of V. P. Powell and the nomination by London and Home Counties of J. Arthur Rank.

NEW YEAR HONOURS

Herbert Wilcox Appointed CBE

OBE FOR MARY FIELD

FIVE people with film trade associations gained honours in the New Year List published on Monday.

Herbert Wilcox has a CBE and Mary Field is awarded an OBE in the civil division. Miss Field, whose name was given as Mrs. A. M. Hankin, received the award for her services as director of the Children's Film Division of the J. Arthur Rank Organisation.

The other awards were to the Earl of Drogheda, chairman of the Board of Trade's Films Council, and to Dr. William Walton, the composer. The Earl of Drogheda becomes a Privy Councillor. He is chairman of Committees in the House of Lords.

Dr. William Walton receives the honour of Knights Bachelor. He has written some of the more important film scores, notably for "Henry V" and "Hamlet." His "Spitfire Prelude" and "Spitfire Fugue" won popular appeal during the latter part of the war and were concert adaptions of music written for the film, "The First of the Few."

Kenneth A. Cameron, sound supervisor for the Crown Film Unit, makes the fifth to receive an honour. He is awarded the OBE.

RNVR Promotion for Sir Arthur Jarratt

In the New Year's Naval Promotion Lists the promotion is announced of Sir Arthur Jarratt to Honorary Captain RNVR. Sir Arthur served in the Royal Navy in the First World War. Later he served as the Admiralty Film Industry liaison officer and as deputy chairman of the Royal Naval Film Corporation since its inception in 1937, when he was given the honorary rank of Lieutenant Commander RNVR. In 1940 he was promoted to Honorary Commander RNVR.

The Honorary rank of Captain RNVR is extremely rarely given and is one of the most prized recognitions in the hands of the Board of Admiralty.

. . . And ATC Honours Edward Jarratt

Edward Jarratt, publicity director of British Lion, has been awarded the Cadet Forces medal for long and meritorious service to the Air Training Corps. He was an officer in the Royal Flying Corps, and saw service as a pilot in the 1914-18 war.

Early in the last war he commanded an Air Training Corps squadron, and was later promoted to Squadron Leader. He was also public relations officer for the Air Training Corps and was responsible for the official Air Ministry film "Sons of the Air."

French Government Reduces Aid to Producers

From HENRY KAHN, the "Kine.'s" Paris Correspondent

TEMPORARY aid is being reduced for French producers. This follows a violent outburst in the Chamber of Deputies in which a deputy, M. Emile Hugues, accused the government of carelessless in distribution and the producers of unethical practices. Government lack of control meant, he said, that French producers were not risking their own capital but using State funds, and for this reason French films were mediocre.

The film "Alice in Wonderland," which was produced by Lou Bunin, an American, and which is supposed to have cost £250,000, came in for a terrific pounding. This film was produced by a company in which the government owned no less than 95 per cent. of the capital. The producer was supposed to have invested £15,000, but, according to the speaker, this money was never paid in. No answer to his direct question on this point was given. The film has not yet made enough money to pay production costs and it was released in 1949.

Facilities in Nice

Difficulties experienced by production units in finding accommodation in Nice were discussed at a meeting of producers and the Mayor. The latter said the municipality would try to earmark 40 rooms in the towns for exclusive use by production units. These facilities would be available to foreign teams.

The Mayor, however, asked producers to remember that many technicians in the Nice film colony were unemployed. He hoped they would use as much local labour as possible.

Author Objects

"Passe Muraille," new Franco-British film in which Joan Greenwood is featured, will not carry the name of the author, Marcel Aymé. M. Amyé has objected that the film is so far removed from the book that he cannot be associated with it. The story is about a man who can thrust his head through walls. Joan Greenwood was invited to play the leading female rôle following her success in "Kind Hearts and Coronets."

Ben Hecht Again?

It is reported in Paris that Ben Hecht will write the scenario for a new American-Italian co-production. The film will feature Isa Miranda.

"S.O LEVY LEGALISED BLACKMAIL"

"IF it is right, morally right, to have the kinemas open on a Sunday, then it is wrong to have to pay cash for doing so," states Coun. R. C. Taylor, director of Fylde Cinemas, Ltd., and secretary of Blackpool Entertainments Association, in an article on S.O published in a local newspaper.

"When local authorities are confronted by the facts carefully and logically put, the whole perspective of this onerous levy takes on a very sinister shape and, in fact, can be associated with the word 'blackmail' (legalised).

"Sunday kinemas should be accepted by the Blackpool Town Council in just the same way as are all other places that open their doors on a Sunday, whatever their business, without having to suffer the indignity of having to submit to the existing levy which, if realistically applied, means 'pay or keep closed'."

Manchester and "X" Films

Manchester Watch Committee has decided that kinema licensees will be permitted to exhibit, prior to April 1, 1951, films in the new category "X" on the same terms as films in category "H." This prohibits the admission of children under the age of 16 years.

LATE FILM REVIEW

TAKE ME TO PARIS

ABFD. British (U). Featuring Albert Modley, Claire Guibert and Bruce Seton. Produced by Henry Halstead. Directed by Jack Raymond. Original screenplay by Max Cato. 6,472 feet. Release not fixed.

RACING comedy melodrama, opening in England and ending in France. About a stable boy who luckily forestalls a plot by international crooks to pass phoney notes on a race course, it is too clumsily timed to make good "thick ear," and for too dependent on corny cracks to rock the screen with laughter. Albert Modley, the well-known Yorkshire comedian, is the star, but he fails to adapt himself to an alien environment. The one redeeming feature is Claire Guibert, a comely and unaffected youngster, cast as the French heroine. She should go far. Quota title "second" solely for the unsophisticated.

TOP OF THE POLL

THE six films which took the most money to British box-offices, according to the poll sponsored by the *Motion Picture Herald* were "Annie Get Your Gun" (MGM), "The Blue Lamp" (GFD), "The Wooden Horse" (British Lion), "Odette" (British Lion), "The Happiest Days of Your Life" (British Lion) and "Treasure Island" (RKO-Radio).

The selection is precisely the same as that announced in the KINE.'s annual survey, except that the placings are different.

Manchester C.E.A Dinner

Invitations to attend the annual dinner and ball of Manchester and Salford branch, CEA, to be held at the Midland Hotel on January 19, have been accepted by Arthur Watts, president, CEA, and R. C. Viveash, secretary of the CTBF.

At his New Year's party at ABPC, Elstree, producer Victor Skutezky (left) enjoys a drink with director J. Lee Thompson, and scenario editor, Fredric Gotfurt

SCMA AGREEMENT—DETAILS

Continued from page 3

be given such a transfer without a reason being stated.

The manager is authorised by the agreement to leave his theatre during performances providing a suitable person is in charge and provision is made that this person be nominated by the employer in consultation with his manager.

The SCMA had asked for the agreement to be amended to do away with the salary down-grading clause which caused so much trouble in 1950. The CEA refused and the agreement still gives employers the right to down-grade a manager's salary if takings fall.

Arising out of last year's dispute with the Circuits Management Association, the revised agreement says that employers must give managers due notice if they intend to operate the down-grading clause. This notice must be the same as would normally be given if either party were terminating the employment.

Managers are entitled to a half holiday if they show three programmes a day, to be taken eventually from 1 o'clock.

Further, another "pious hope" is included at this stage. This says that if during the previous three years business had been maintained at a normal level for the theatre, but it is now only down for the first time in that period, the position of the manager who can be down-graded should be given some consideration.

For managers who look after two or more theatres, wages are to be estimated by reference to the combined money-holding capacity.

Exhibitors are not quarrelling about the new clause which provides a reasonable schedule of fees for living and travelling expenses.

Trainees will be given a benefit under the revised agreement. A new clause provides that no trainee can be kept in that category for more than nine months without promotion unless there is a special training scheme approved by the union and employer.

The original agreement provided for a 10 per cent. of salary commission for each theatre for which a manager booked films. An additional clause makes this bonus a minimum of £2.

Managers will continue to be given extra pay for running special children's club shows. Managers are entitled by the revised agreement to payment of one guinea for each show and assistant managers half a guinea, this payment being made only if the shows involve extra work and are not merely normal matinees.

There should be extra pay for managers who have also to run dance halls attached to their kinemas. This is to be discussed by individual managers and their employers, but provision is made for reference to an appeal board if the parties cannot agree.

The laundry allowance is to be increased. It will remain at the standard five shillings a week, but the employer will agree to pay up to 7s. 6d. a week on production of receipted bills.

The agreement, if approved, will be retrospective to December 29, 1950.

EADY SCHEME WILL BE EXTENDED?—Contd.

share the extra halfpenny. The Treasury would make no concessions, would try to squeeze a little extra by the arrangement, but would be prepared to adjust taxation as last year so that the lower price seats show a better profit for exhibitors and do not go up so drastically as the higher price seats.

In this way it is thought that the producers will gain their additional £1,500,000 and the exhibitors at least a sum which is a good proportion of that.

It is not thought that opposition within the rank and file of the CEA will be strong enough to prevent such an extension of the scheme.

And, although no formal approach has been made, it is expected by producer and exhibitor officials that the renters will agree to forgo their claim to any increased benefits under the scheme as they did last year.

Meanwhile, the Kinematograph Renters' Society criticises one phase of the current working of the scheme. It has pointed out to the CEA that some theatres have not put up seat prices as they were advised to do, but they are deducting the renter's share of the farthing bonus. The KRS points out that as a result its members are losing money. It wants the matter put right, either by exhibitors concerned not deducting the farthing before calculating the renter's percentage or by the kinemas putting up their prices by a penny.

The CEA general purposes committee will discuss this point on Tuesday next week. Meanwhile, the KRS is producing figures to show how many kinemas have not put up their prices.

Financial Facts

Tussaud's 25% Dividend

By V. J. BURTT, The "Kine.'s" City Editor

ON the maintenance of the dividend at 25 per cent. Madame Tussaud's issues attracted some support and the preferred ordinary rose 6d. to 18s. 3d.

While the Waxworks still continue to do well (net profits were only 12 per cent. down despite rising costs, and the Korean War), shareholders are again reminded in the annual report that the main item in the balance-sheet, the value of the property, is still doubtful.

The company's property, which includes the kinema, was badly damaged by enemy action.

Although claims have been lodged with the War Damage Commission no settlement has been made.

Furthermore, J. S. Ruttle, the chairman and managing director, informs shareholders that the board still does not know when it is likely to obtain licences to rebuild. The company is, therefore, unable to decide upon any definite scheme of reconstruction.

Owing to the broken periods, price changes shown this week compare with December 18. Over that period of nearly a fortnight prices generally have moved favourably to holders. ABPC are up 7½d. at 12s. 4½d. Gaumont British 10s. ordinary up 1s. 4½d. to 6s. 3d., and Odeon ordinary 5s. shares up 1s. 3d. at 11s. 3d. One or two preference shares are also harder, while British Lion Studios 4 per cent. debentures have risen £6 to £66.

Blackpool Tower Profits Drop by £53,000

The general shortage of money, the wet season, and the fact that Blackpool's visitors this year showed a drop of two million, contributed to the almost £53,000 fall in profits of the Blackpool Tower and Winter Gardens companies, according to J. H. Clegg, secretary and director.

The consolidated accounts show, after taxation of £186,807, a net profit of £171,459. A year ago taxation was £265,820, and the net profit was £224,311.

The directors, however, recommend the same distribution as last year—35 per cent. This year, for the first time, there was an interim dividend (10 per cent.), and there is a final dividend of 25 per cent. Together, these absorb £79,406. The sum of £30,000 is placed to reserve and £60,000 to maintenance and contingent fund. (Last year £50,000 and £80,000 respectively and, in addition, £20,000 to dividend equalisation account.) The carry-forward is £84,077.

The annual meeting is on January 26.

Obituary

Joel Marks of Youngers

WE regret to record the death of Joel Marks, a director of Younger Publicity Service, which with Harry Adley, his brother-in-law, he founded a quarter of a century ago.

Mr. Marks, who was in his sixty-third year, had been troubled with a heart condition for some time and had been told by his doctors to take things easy.

The funeral, which took place on Sunday at the Bear Road cemetery, Brighton, was attended by many trade colleagues.

Harry Winocour

The death took place suddenly on Friday at Cannes of Harry Winocour, the Scottish exhibitor, who controlled a circuit of eight kinemas in Glasgow and Edinburgh.

For some years Mr. Winocour, who was originally associated with his brothers Claude and Percy in the St. Mungo Film Co., of Glasgow, had been suffering from his heart.

Jose Levy

Jose, second daughter of Sidney Friedman, managing director of the King's Theatre, Greenock, died on December 29 after a short illness. She was married to Dick Levy.

Charles Littler's Funeral

Many members of the trade attended the funeral of Charles Littler, former secretary of South and East Lancashire branch, CEA, on December 28.

The interment at Southern Cemetery, Manchester, was preceded by Requiem Mass at the English Martyrs' Church. South and East Lancashire branch was represented by J. Mather (chairman), Trevor Taylor (secretary) and members of the committee; Manchester and Salford branch by W. Miller (chairman) and T. E. Robinson (secretary).

CLOSE RACE IN CMA MANAGERS' COMPETITION

Reading Odeon Leads

THE CMA "Autumn Showmanship Stakes" contest, with only two more weeks to run, is still anybody's race.

Greatest interest centres on "The Cambridgeshire," run for showmanship only, where five theatres are racing neck and neck. Current leader is L. A. Keene, of Reading Odeon, with R. Todd, Blackpool Odeon, second. Three theatres are tying for third place: F. J. Smidmore, Morecambe Gaumont; A. Crisp, Norwich Haymarket, and T. B. Wilkins, Manchester Gaumont.

In the Theatre Group races, this week's results are:—"The Derby," F. J. Smidmore, Morecambe Gaumont; "The Oaks," R. C. Honeyman, Edinburgh Regent; "St. Leger," C. Drysdale, Leith Capitol; "Gold Cup," J. P. Taylor, Barnsley Gaumont; "Lincoln," J. Harvey, West Hartlepool Odeon, and "Hunt Cup," E. Bromley, Oldham Gaumont.

Glasgow-Ayr district, under district manager L. J. Harris, still leads the "Chester Cup" with the highest average of take and showmanship points per theatre in the district.

Mark Fineberg Acquires Roxy, Surbiton

The Roxy, a 650-seater, with café, at Surbiton, Surrey, has been acquired from Mrs. Oliver by Mark Fineberg, proprietor of The Kinema, Wanstead, London, E.11.

Mr. Fineberg took over the kinema on Christmas Eve.

Trade Decline Cuts Kinema Valuation

DIDCOT DECISION

AN appeal by Shipman and King Cinemas, Ltd., occupier of the New Coronet, Didcot, Berks, for the reduction of its assessment was allowed by the Oxfordshire and Berkshire Local Valuation Panel.

The assessment is reduced from £970 gross and £805 rateable to £875 gross and £726 rateable.

Shipman and King had asked for a reduction to £830 gross and £688 rateable, owing, it was stated, to a decline in trade. The present assessment, made in June, 1948, was the equivalent of 5.9 per cent. of £16,415, the net receipts for the year to March, 1948. This represented £1 7s. 2d. per seat on the gross value which, it was argued, was considerably in excess of the letting value of kinemas of this type. Since the valuation the net receipts had dropped to £14,509.

Since 1948 working expenses had increased. Ice cream sales were not included in the box-office receipts, added Mr. Haslam, for the appellant.

For the valuation officer, Mr. Mills said he accepted the reduced receipts, but pointed out that the sales of ice creams and sundries which were negligible at the time of the valuation had soared, and because of this, he contended, 5 per cent. should be added.

The owners, however, submitted that the increase in these sales should not be regarded as part of the rateable hereditament.

CMA Club Choir Festival Success

FOURTH of the Christmas Carol Festivals arranged by CMA Children's Clubs and the *Star* newspaper was the biggest and most successful to date. Held at the Odeon, Leicester Square, it provided brilliant spectacle and singing that was described by chairman of judges, Leslie Woodgate, as "extremely good."

BBC television cameras were at the Odeon to film the festival—and the newsreel will be broadcast in the children's TV programme.

J. Arthur Rank was at the Odeon to hear the 200 youngsters—members of eight choirs selected to appear—compete for the 600-guinea trophy. Judges were Leslie Woodgate (chairman), conductor of the BBC Choral Society; Dr. Leslie Russell, music adviser to the LCC; and Edric Cundell, principal of the Guildhall School of Music.

Their final verdict placed the choir of Southend Gaumont first, followed by: Rayners Lane Gaumont (second); Watford Gaumont (third); Southsea Gaumont (fourth); Elmers End Odeon (fifth); Romford Odeon and Chatham Palace (tied, sixth); and Hounslow Dominion (eighth).

This year, 150 choirs totalling more than 5,000 children entered the contest.

After the grand finale of massed choirs at the Odeon, the children went on to a special lunch at the Gaumont State, Kilburn. Present at this were Mr. Rank, John Davis, managing director of CMA, and Kenneth Winckles, administrator, and—representing the *Star*—A. L. Cranfield, editor; G. Crossfield, manager; F. Waters, assistant managing director.

The children left after lunch in special coaches for Bertram Mills's Circus, Olympia. Mr. Rank travelled with the choir from Southend Gaumont to see the show.

Afterwards there was a Christmas tea party and entertainments for the children at the Gaumont State.

J. Arthur Rank signs autographs for some of the members of the eight CMA children's club choirs, which competed for the "Star" trophy at the Odeon, Leicester Square

SCOTTISH

BFPA Scheme is "Damned Impertinence"—Sir Alex King

"I THINK it is the greatest piece of damned impertinence I have ever heard," commented SIR ALEXANDER B. KING, at the Scottish branch of the CEA last week, when he reported on the British Film Producers' Association scheme to "give the BFPA another one and a half million pounds." "I think it can't be serious about it," he added. "It may be only a bargaining point."

Sir Alexander went on to say that he thought the exhibitors would never agree to an extension of the Eady plan whereby the producers got something and the exhibitors nothing. He himself would need a lot of convincing even to go fifty-fifty with the next concessions.

He had heard a lot about the success of the Eady plan. Who had made it a success? Out of nearly 5,000 exhibitors only a very small handful were not contributing to the plan.

"I think, instead of coming to insult us with a suggestion like this, producers should have come to thank us for the loyal way in which we have helped them out of their difficulties."

The CEA had turned down flat the suggestion that the Eady plan be made a permanent part of the financial machinery of the industry. If the Government had any scheme such as pertained with the British Council whereby certain British films required no entertainments tax, they would certainly be wary of that if only the purveyor of the film was exempt.

When Sir Alexander said that any extension of the Eady plan would mean seats priced at 10½d. and 1s. 0½d., he commented: "Of course, they don't know anything about exhibiting."

GEORGE SINGLETON pleaded with the members to answer the questionnaire regarding entertainments tax. He thought the first thing the CEA had got to face was to work out a scheme jointly with the producers which would be helpful to both sides. The scheme put forward by the producers was very one-sided.

After further discussion, JAMES WALLACE moved that the branch express its disapproval of the BFPA schemes and was absolutely opposed to them. This was agreed to unanimously.

Re-grading

On the question of the NATKE grading, the Scottish executive proposes that the CEA scheme should be accepted, failing which the committee dealing with the matter should fall back upon the Edinburgh scheme.

A letter to this effect has been sent to the general secretary, said JOHN R. TURNER, the branch secretary.

Later, the CHAIRMAN (L. F. Priest) said that the National Playing Fields Association committee was endeavouring to find out when the collection could be started in Scotland, the number of films to be obtained, and what the supply of boxes would be. He understood, from the information they had as regards England, their collection would cease at the end of February, so that it would be March before the Scottish collection could start.

10 per cent. Move

Other matters which the executive considered included the increased subscriptions, and it was agreed to recommend that 10 per cent. be added to the subscriptions this year, with the matter to come up again next year. The allocation between the branches was to remain as at present.

It had been estimated, added Mr. TURNER, that the branch's balance of income over expenditure this year was £84.

One other subject which came before the executive was the new "X" Certificate of the British Board of Film Censors, and this was reported on fully by GEORGE SINGLETON, who had attended a meeting with the Home Secretary.

It was impressed upon the meeting that the new certificate was only an experiment, and if the exhibitors found in practice that this category was harmful to them, the Home Secretary was willing to discuss the matter again.

Mr. Singleton went on to explain that in Scotland the law was entirely different from that in England. It was not permissible for Scottish magistrates or the licensing authority to attach any conditions unless pertaining to safety.

Mr. Singleton went on to say that the new category might prove serious enough. It depended upon how many films the censor included in the "X" category. If he confined it to those films he had already banned, then the position would not be serious. It had been stated, however, that all films which were brutal and sordid might come into the category and that left the situation very wide open.

SCMA Agreement

When the National Agreement with the Society of Cinema Managers (Amalgamated) came before the meeting GRAHAM SALMON (Edinburgh), the honorary solicitor, made several criticisms of it on behalf of Coun. McLaughlin, who could not attend.

Mr. SALMON said that the councillor had gone into the agreement very carefully and had found that there were no fewer than 16 amendments, none of which were any of the amendments put forward by the Scottish branch. He (Coun. McLaughlin) was of the view that this was a new agreement, and he wished to suggest that it be remitted to the appropriate committee to go into the matter very carefully.

Coun. McLaughlin also suggested that as the agreement was supposed to come into effect on December 29, necessary action should be taken to hold it over until the various branches perused it. Mr. SALMON moved that a wire be sent to London asking that the whole question be held until such time as the branches read the agreement.

The CHAIRMAN, Mr. Priest, asked Mr. Salmon to get into touch with Coun. McLaughlin and arrange that the councillor be one of the delegates attending the General Council meeting.

Criticisms against the quality of British films were voiced during a discussion on the Cinematograph Films Act, 1948.

Introducing the subject, the CHAIRMAN, L. F. Priest, told the members that the Board of Trade was asking for suggestions on the matter of the present working of the Act.

GRAHAM SALMON, of Edinburgh, reporting on his section's meeting, made three suggestions. First, Scotland should be excluded from the Films Act altogether on the precedent of Northern Ireland. Secondly, with regard to competing halls of three in the one district they had found in the past that country halls had been technically considered as not competing. The phrasing of the Act seemed to suggest that these were to be considered, but the interpretation was that they were not considered. The position here should be clarified. Thirdly, that in view of the proposed 40 new films to be made next year, the quota should be realistic and fixed in accordance with the supply available.

The price-concession to old age pensioners started by ABC provided a long discussion and ended with a "pious resolution" against it by nine votes to four. About 20 members did not vote.

K. M. DUNN described it as "a pious resolution" and ABC's gesture to the pensioners as a "publicity stunt."

Nominations

The following nominations were approved:—

Executive: Glasgow and West of Scotland—K. M. Dunn, George Kemp, W. Simpson, George M. Campbell, A. Matthews; Edinburgh section—J. K. S. Poole, J. McLaughlin and G. Gilchrist; Dundee section—Charles R. W. Gray; Aberdeen section—R. M. Donald.

General Council: Glasgow and West of Scotland section—J. Hamson (chairman, *ex officio*), George Singleton, H. J. Green, George Taylor, George Urie Scott, Sir Alexander B. King and James Wallace; Edinburgh section—J. S. Dunbar, L. F. Priest, Coun. McLaughlin; Dundee section—Miss M. F. McIntosh; Aberdeen section—Col. J. Patrick Jeffrey.

The next vice-chairman of the Scottish branch will be T. Graham Salmon, nominated by the Edinburgh section.

All the above will be put for election at the annual meeting of the branch on January 31, when Jack Hamson will go into the chair.

Thomas Johnston, chairman of the Scottish Tourist Board and a former Secretary of State for Scotland, will be the guest of honour.

LEICESTERSHIRE

Apprenticeship Parley Sought with Local Labour Ministry

AN apprenticeship scheme for projectionists is to be discussed by the Leicestershire branch of CEA with the local office of the Ministry of Labour. This step was agreed at last week's meeting. C. K. Deeming was in the chair.

A committee was set up to consider the scheme. Members are: C. K. Deeming, G. H. Scarborough, J. H. Potter, and S. J. Gunby, the secretary.

Old Age Pensioners

Members were asked for their views concerning a suggestion that old age pensioners should be admitted to matinées at reduced prices. It appeared that many of the smaller kinemas already had such a scheme and attendance of old age pensioners rarely exceeded 20 for each matinée, but the CHAIRMAN and several members felt that if such a scheme was introduced to the larger kinemas many problems would arise. The views of the branch are to be conveyed to General Council, together with a suggestion that the Government should be invited to subsidise kinema-going for old age pensioners in the same way as it did for tobacco.

Annual Meeting

It was decided to hold the annual meeting and luncheon at the Empire Café, Loughborough, on Wednesday, January 17. The SECRETARY reported that A. B. Watts and W. R. Fuller had accepted invitations to be present.

A committee consisting of C. K. Deeming, J. H. Potter, F. T. Towers, W. G. Mawby and S. J. Gunby was appointed to make the necessary arrangements.

SCMA Agreement

The branch was asked to ratify the draft of the new agreement with SCMA and it was decided to call a special meeting for this purpose for January 2.

F. T. Towers was nominated chairman of the branch for 1951, and Donald Black as vice-chairman.

LONDON

ALARM OVER SCARCITY OF SUNDAY FILMS

LONDON exhibitors are alarmed by a scarcity of films available for one-day bookings on Sundays. At the CEA branch meeting last Friday they decided to review the whole question at an early meeting, when booking managers can be present.

Discussion on the vice-presidency for the CEA was also deferred. When the request was made that the branch should support W. Speakman, several members of the executive pointed out that it was time London had another member in this office.

No News Committee

It has been found impossible to set up a committee for news and specialised theatres with delegates from the provinces. So the general secretary, W. R. Fuller, has been asked to take the matter up again from the head office point of view.

The annual meeting was fixed for Tuesday, January 30.

The executive approved, without comment, the amended agreement with the SCMA.

It agreed to support the newly constituted Film Industry Sports Association.

Amendments to the Cinematograph Films Act are to be discussed by the officers and J. W. Davies, chairman of the quota sub-committee. The branch memorandum of 1949 on this subject is expected to form a basis of the new suggestions.

ET Relief for Aged

R. H. Dewes suggested that the question of special prices for old age pensioners should be a matter for the Government to consider in relation to entertainments tax. The delegates were consequently instructed to oppose the ABC proposal when it is again discussed by the General Council.

There is to be a meeting with the NATKE to consider an apprenticeship scheme for projectionists. Meanwhile, members of the branch have been asked to select new projection room staff from youths who wish to make a career and not just a dead-end job. Exhibitors are urged by the branch to make every effort in their own interests to give recruits a sound training in projection technique.

There is to be an early meeting to resume discussion on the London release system arising from the Plant Committee findings.

V. P. Powell (CMA) resigned from the executive and from the CEA General Council. Arthur Rank was appointed in his place.

The "Kine." last week reported that Mr. Rank would be joining the CEA General Council through the London branch.

The executive discussed the annual dinner, held at the Savoy before Christmas. Thanks were accorded the chairman, J. Perry, and the secretary, Arthur Taylor.

PAULETTE GODDARD

PEDRO ARMENDARIZ

JOSETTE DAY

CORNEL WILDE

PATRICIA ROC

GEORGE SANDERS

JANUARY

PAULETTE GODDARD
PEDRO ARMENDARIZ
GILBERT ROLAND
IN
"Bandit General"

FEBRUARY

CORNEL WILDE
JOSETTE DAY
SIMONE SIGNORET
IN
"Four Days Leave"

FEBRUARY

GLENN LANGAN
ELSIE ALBIIN
LORRAINE MILLER
IN
"Rapture"

MARCH

GEORGE SANDERS
HERBERT MARSHALL
PATRICIA ROC
IN JULIAN DUVIVIER'S
"Black Jack"
With AGNES MOOREHEAD

APRIL

VIVECA LINDFORS
CHRISTOPHER KENT
ROMNEY BRENT
IN
"The Mask and the Sword"

MAY

ROBERT MITCHUM
BURGESS MEREDITH
IN
"War Correspondent"

GLENN LANGAN

ELSIE ALBIIN

HERBERT MARSHALL

ROBERT MITCHUM

VIVECA LINDFORS

BURGESS MEREDITH

INTERNATIONAL

CHARLES

LAUGHTON

BACK AGAIN FROM RKO!
A SCREEN CLASSIC
A BOX-OFFICE GIANT

THE HUNCHBACK OF NOTRE DAME

SIR CEDRIC HARDWICKE • THOMAS MITCHELL • MAUREEN O'HARA • EDMOND O'BRIEN
ALAN MARSHAL • WALTER HAMPDEN KATHARINE ALEXANDER

Screen Play by Sonya Levien • *Produced by* PANDRO S. BERMAN • *Directed by* WILLIAM DIETERLE • Adaptation by Bruno Frank

RKO RADIO PICTURES

LEEDS

Branch Urges Abolition of Six Months Quota Period

ABOLITION of the six months quota period was among many suggested amendments to the Cinematograph Films Act of 1948 to arise out of prolonged discussion at the December meeting of the Leeds branch of the CEA. On Mr. Rifkin's suggestion, backed by the chairman (C. H. Whincup), C. P. Metcalfe and J. Prendergast, a list of amendments previously set out by this branch, and supplemented by others from Mr. Metcalfe, was used as a nucleus, added to, and then arranged in an order of priority indicated to the branch delegates to the General Council.

The amendments sent forward for consideration were:—

(1) That the six-month period be abolished.

(2) That halls running three-day programmes should have a lower quota than those running six-day programmes.

(3) That the Board of Trade should have power to give relief in special situations which do not come under the Act or the established formula.

(4) That second features should be on a film for film basis independent of length.

(5) That clause 4 (1) sub. (a) of the Cinematograph Act should be amended to read "at not less than two other theatres."

(6) That the life of a British film for quota purposes should be extended.

(7) That the constitution of the Films Council should be changed so that the combined renter-producer strength should be reduced.

(8) That extended playing time of a British film should rank for double quota.

The General Council delegates also noted several points made by smaller independent exhibitors regarding second-feature quota provision for reduced percentages for certain houses and no limit to the life of British films for quota purposes. Mr. Greenwood, for instance, had said the supporting 25 per cent. quota was impossible.

Quota Problem

The CHAIRMAN drew attention to the awkward position he was in in certain situations where, due to the present booking policy of CMA, he found himself liable to quota prosecution because on so many occasions he had been unable to book films as they had gone to CMA houses. He complained that CMA are not booking according to the arrangements agreed upon with the BoT.

In reply to certain questions by Mr. Mitchell, Mr. Prendergast, Mr. Metcalfe and others, Mr. WHINCUP admitted that as a result of his representations concerning certain films, both the renters and CMA had made certain adjustments and let him have certain bookings, and he had been invited to discuss this matter at high level in London, but he was not sure that this discussion would help to clear him of his liability under the Act.

The matter was then allowed to drop.

Mr. PRENDERGAST, reverting to certain suggested amendments to the Cinematograph Films Act, urged members to remember the dollar position and see to it that their suggestions did nothing to check the flow of American films to this country.

The SECRETARY (G. Hylton) reported that he had received 35 replies from members of the branch stating which system of grading they would prefer. Of the 35, 14 were in favour of Dennis Walls' scheme with here and there slight variations, 11 in favour of the CEA money-holding capacity scheme, 4 offering other schemes, and the remainder saying they had no particular preference between Mr. Walls' and the CEA scheme.

On the Ministry of Labour's idea of apprenticeship training for kinema projectionists, several members complained of the difficulty of getting, and holding, assistant and holiday relief operators.

Mr. WHINCUP said there appeared to be some lukewarmness about this scheme, but Mr. PRENDERGAST said that what surprised him was the lukewarmness of young operators themselves. Mr. Prendergast urged that they do everything they could to encourage youngsters to come into the trade as operators as there was a growing shortage and it looked as though the shortage might get very much worse.

Women Projectionists?

Mr. PRENDERGAST suggested that they might do worse than train women assistants for the projection room, or, alternatively, as he said they did in Swiss kinemas, employ older men.

Without passing any resolution, the meeting agreed to the principle of an apprenticeship, but considered the present time was not opportune for launching such a scheme.

Old-Age Pensioners

The ABC proposal to admit old-age pensioners to matinées, Monday to Friday, up to 3 o'clock at cheap rates in all its kinemas came in for a good deal of criticism.

Coun. GOMERSAL said that for years in one kinema in which he was interested pensioners had been admitted to Monday matinées only for 3d., and JOHN GOLDSTONE and others said that many of their family houses in the suburbs had for years offered these cheap facilities to old-age pensioners.

Mr. RIFKIN, a representative of ABC, refuted the idea that its offer to old-age pensioners had any bearing whatever on the cheap matinée system.

Mr. LAMBERT: "I don't think we are in a position to object to anybody offering cheap seats to old-age pensioners."

Mr. PRENDERGAST: "The point is, do we accept it as a principle"

After discussion, during which members emphasised the danger of a spread of this sort of thing, the meeting passed a resolution to the effect that "this branch is not unsympathetic to low-priced facilities for old-age pensioners of 70 and over, but appeals to ABC to reconsider the details of its proposed new scheme in view of the possible abuse that this will lead to and the competitive encouragement of cut-price matinées."

"Better Business"

The report from the General Council on the "Better Business" Campaign was agreed, and A. E. S. Shaverin, L. Mannix, C. H. Whincup, J. X. Prendergast, Mr. Oakes and E. Mitchell were elected as a committee to co-operate with representatives of the renters.

SCMA Agreement

The General Council report on the draft agreement with the SCMA was favourably commented upon by the chairman, Mr. PRENDERGAST, and Mr. METCALFE, and approved.

The nomination of J. W. Speakman from the North-West branch as the next president was received and, as last year, members were left to vote as they thought fit.

It was decided to hold the annual meeting of the branch a week earlier than usual, on Friday, January 19.

SHEFFIELD

Price Concessions for Pensioners Rejected by One Vote

SHEFFIELD CEA at Friday's meeting decided to inform head office that the branch was against any admission concessions to old-age pensioners as suggested by ABC. H. Brocklesby, chairman, said that the circuit had given notice that they intended admitting pensioners at the cost of 7d. per seat, and the General Council wished branches to consider the matter.

S. KIRKHAM proposed that it be left to the discretion of individual exhibitors. W. C. BRINDLEY said he had been letting them in for nothing in the past but now considered this was a mistake. FRANK S. NEALE said they had been admitting them for 7d. for years.

Coun. HAROLD S. GENT remarked it was not a question of allowing old-age pensioners in at no charge at all, but at reduced prices, and the intention of ABC that they should be admitted to matinées only up to 3 p.m. at 7d. each. He thought it went further than just old-age pensioners. While they all had a certain amount of sympathy with the older people, with supplementary help they came into a higher scale. The ABC experiment had not been a success.

They would recall, he added, that some years ago the National Union of Railwaymen approached the kinema industry, or exhibitors individually, for reduced admission charges. If the trade made this generally they would open up a very wide door, because it would not just end with the old-age pensioners. It was going on with various other organisations. There was no doubt that during the next few years the trade, along with other industries, would be batting on a very sticky wicket. Costs were increasing week after week, and yet they were getting nothing to alleviate these additional charges on the industry.

Picking on the Industry

A. G. SMEETON said they should reject the whole scheme. The industry seemed to be picked out for concessions. He had not heard that old-age pensioners wanted to get their beer at 6d. per pint instead of 1s. 1d., yet the industry was picked out as a "set of mugs." They were selling a commodity just as a grocer was.

Mr. KIRKHAM said they should get to know first if the exhibitors making the concession would be willing to stop it. He thought it should be left to individual exhibitors. J. PICKLES seconded this, but E. C. CLAYTON said the General Council should be asked to turn the thing down altogether. Mr. KIRKHAM said it would be a mistake to pass a resolution which they could not enforce.

The amendment, after a recount, was passed by a one-vote majority.

"Torpedoed" by Circuit

Coun. HAROLD S. GENT, reporting on the findings of the interviewing committee with the Lord President of the Council regarding the showing of COI films, said the point was stressed that in view of the fact that other forms of advertisement were paid for, it was thought the time had arrived when COI films should also be paid for on a commercial basis. They also stressed there was the need for relief in entertainments tax. Unfortunately, the whole matter was torpedoed by a circuit representative saying they would be very willing to show the films. Many deprecated this. It was agreed to show these monthly films for a further period of 12 months, but he personally spoke against it in the General Council meeting and the General Purposes Committee.

He still thought they were giving concessions to the Government which were not warranted by any argument put forth by Herbert Morrison. "Had he gone on much longer I should not only have wanted a further supply of handkerchiefs, but some new eyes. I do deprecate the attitude of one of the major circuit representatives, despite what had been said by other members, saying they were prepared to show the films. In other words, we were 'jockeyed' into the position."

Tax Complaint

Reporting on the activities of the entertainments tax sub-committee, Coun. GENT said they agreed to hear what the British Film Producers' Association had to offer, and it was agreed that any statement made to the Press should be a joint statement issued over the signatures of Sir Henry French and W. R. Fuller. Sir Henry French put his case from about seven sheets of foolscap paper, and it was agreed, apart from the mere statement of having met that nothing should appear in the Press.

"You can imagine our dismay when, on the following day, headlines appeared in a trade paper (not the KINE.) which gave the story as put forward by Sir Henry French. Where the Press got the information regarding the contents of that document, well, your guess is as good as mine, but certainly, now matters have been made public in an underhand way, one can only come forward and repeat them as they have been done in the Press. The producers were wanting a halfpenny instead of one farthing. It is a snowball which has started. The entertainments tax sub-committee is having another meeting in the near future in order to place our scheme before the Chancellor. It has to be realised that we cannot expect any great concessions in view of the high taxation which will be brought about by the re-armament programme, but if we can get certain concessions, which can be effected by alterations in the incidence of the tax, it will be beneficial to us."

R. O. BROWN said the whole thing was unfair to the small kinemas. London kinemas at 7s. 6d. a seat had only to pay ½d. a seat. He thought the Treasury might accept the 3½d. in the £ idea if it was put to them, but Coun. GENT replied that the ½d. per seat scheme was easier for the Treasury.

Second-Feature Quota

Mr. SMEETON said that some kinemas were having difficulty regarding second-feature quotas, and Mr. KIRKHAM said that 25 per cent. was more than it was really possible to attain.

It was carried that any members having difficulties should consult Mr. Kirkham or the secretary for advice.

Category Change

The SECRETARY, Arnold Favell, said the members would have received that morning from the town hall alterations regarding licences. The idea seemed to include the new category "X" and leave out category "H."

It was carried that details be sent to head office for legal examination.

Rail Delays

JACK REISS said he had suffered a great deal of inconvenience from British Railways by its refusal to answer telegrams, letters, etc. There had been long delays in the delivery of films.

It was agreed that Mr. Kirkham, as the branch representative, should bring the matter up with the Sheffield Chamber of Commerce.

S. & E. LANCS.

J. Arthur Rank to be Invited to Annual General Meeting

SOUTH and East Lancashire CEA branch committee, at the meeting held in Manchester on December 22, decided to invite J. Arthur Rank to the annual general meeting to be held on January 26.

J. MATHER, who presided, stated that he attended the recent luncheon given by Arthur Rank to Manchester and district exhibitors and informed him how pleased members of the South and East Lancashire branch would be to see him at their annual general meeting.

"Mr. Rank may be interested to know that this branch is composed of 90-95 per cent. independent exhibitors. There are 240 kinemas in our area, and of that number only 21 are circuit halls," he said.

The invitation to Mr. Rank will also include "his colleagues."

Branch Title

JOHN KILLEYA suggested that an early opportunity should be taken to consider renaming the branch. It was unfortunate, he said, that when Manchester and Salford detached themselves the remaining organisation adopted the hybrid and nondescript title of "South and East Lancashire"; it was not an attractive name and certainly did not give any idea of the extensive area covered in Lancashire, nor did it mention Cheshire, where the branch had considerable membership.

He hoped it would be possible to get a name which would convey to the country the important geographical area served by the branch and the considerable influence it exerted. He suggested "Lancashire and Cheshire" would be more appropriate.

Concessions for Pensioners

Much discussion arose on the question of admission charges for old-age pensioners. One exhibitor said he made concessions four years ago and it was the biggest mistake he had ever made.

J. BREARLEY mentioned that each week he issued a pass for two old-age pensioners to a local organisation, which decided to whom it should be given. This arrangement worked very smoothly and satisfactorily.

Another exhibitor who had issued passes or concession tickets remarked that quite a lot of "twisting" went on owing to the transfer of tickets and so on. Some of these old people were the biggest critics. Admission prices were sufficiently low to be within the means of old people.

J. KILLEYA said ABC had the idea that kinemas were not getting the patronage of many of the elderly people who at one time regularly went to the pictures. It now wanted to chase these elusive thousands. What, if any, concessions were made to pensioners should be left to the discretion of the individual members.

Finally, on the proposition of J. BREARLEY, seconded by W. RODGERS, it was unanimously agreed that the question of admission prices for pensioners was a domestic matter which each exhibitor should decide for himself in the light of his own local circumstances.

Be Kind Hint to B of T

Referring to the effect of entertainments tax changes in kinema patronage, Mr. KILLEYA said the Board of Trade was acquiring a growing volume of statistics and information about the kinema industry.

"Although it will no doubt form its own conclusions, I can only hope that in the light of the information obtained the Board will treat us kindly."

Special Meeting

It was decided to hold a special meeting of the committee on January 5 to consider matters arising from the delegates' report, to receive suggestions affecting quota and the working of the Cinematograph Films Act, and any other matters that may come forward.

Vice-Presidency

North-Western branch wrote inviting support for the candidature of W. J. Speakman for the vice-presidency. The meeting accepted the suggestion of the chairman to defer consideration of this.

MATHER added: "I think there will be further nominations; in fact, I know there will be."

HAROLD SMITH: "Why cannot this branch put forward a candidate? I think it is time we provided a president."

Charles Littler

The CHAIRMAN conveyed the news of the death that morning of Charles Littler, who retired from the secretaryship of the branch about 15 months ago after 15 years' service to both the South and East Lancashire and the former Manchester and District branches.

A vote of condolence was passed.

Hull Watch Committee Adopts "X" Category

Hull Watch Committee has notified kinema licence holders that in future films thought to be unsuitable for children are to have the category of "X" instead of "H" and that licencees must give an undertaking to observe amended conditions in their present licences until new licences are issued.

To Become a Gaumont

Another CMA house is to be renamed. As from Monday, January 15, the King's Hall, at Dover, will be called the Gaumont.

SOUTH WALES

Decision Not to Sign Newsreel Contract Reaffirmed

SOUTH Wales and Monmouthshire branch of the CEA, at its meeting at Cardiff (Arthur Andrews, vice-chairman presiding), reaffirmed a previous decision not to sign any newsreel contract under the present conditions.

The matter came up in the report of the proceedings at the last general council meeting submitted by Peter Norman-Wright (Newport). Reference was made to discussions which had taken place with the Newsreel Association as to the imposition of a penalty of £1,000 on its members in the event of any member deviating from the arrangement whereby newsreels are only sold at fixed scheduled prices.

It was pointed out that there was no official dispute between the CEA and KRS. The feeling was, however, that the penalty clause fixed by the Newsreel Association should be removed and exhibitors be at liberty to negotiate prices.

ARTHUR B. WATTS remarked that it was amazing the number of members all over the country who had refused to renew their contracts. Every member in the country was in the same position as South Wales.

W. WILLIS (Tonypandy): "I advise everyone not to sign."

T. E. MERRELLS (Swansea): "Could we not have a penalty clause?"

W. BERRIMAN (Pontypridd): "The recommendation from the Council is not to consider a new contract unless you think it is an economic price. We have decided here previously not to sign under the present conditions. The only thing we can do is to reaffirm that.

Entertainments Tax

In connection with entertainments tax, it was stated that the British Film Producers' Association proposed to suggest that the Eady Plan be made a permanency and that prices be increased still further to provide increases in the levy under the plan.

W. BERRIMAN said he thought the branch should give an expression of opinion on the matter. Did they think the time was opportune to ask the public for an extra contribution?

After some discussion a resolution was passed unanimously expressing the view that the time was not opportune for consideration of any increase in prices.

When the arrangements for the annual meeting were reported upon by the SECRETARY (W. J. FOOKS), and approved, T. E. MERRELLS remarked that as a matter of principle, particularly in view of the fact that people might be applying for Sunday opening of kinemas, he thought that if the vice-chairman took the chair for the ensuing year he would be putting himself in an invidious position.

"I think," he added, "he ought to give us an assurance that he will not take part in this matter of Sunday opening or if so, he will relinquish his position in the branch."

Mr. ANDREWS: "You are putting me in an invidious position. I am prepared for the matter to go to the vote."

ARTHUR WATTS said that the vice-chairman well knew the personal regard he had for him, but he must realise that it was possible they might have a campaign at Cardiff for Sunday opening and it might be very difficult if as chairman he allowed it to go forth that he was not in favour of Sunday opening.

"I believe members would welcome you as chairman of the branch," added Mr. WATTS, "but I do not think you should take sides. I would like to have your undertaking that you will not take sides."

W. BERRIMAN said he joined with the national president in his personal reference to the vice-chairman, and as to his ability to do the job, but felt that if he was taking the chair he should give the branch an assurance that he would remain absolutely neutral in the event of a campaign.

After further discussion, Mr. ANDREWS said he thought the best thing to do was to say that he would discuss the matter with his fellow directors and let the branch know his answer in a few days. The matter then closed.

On the subject of quota, it was reported that as a result of the efforts of Wyndham Lewis relief had been obtained for six out of the eight halls for whom application was made, and it was agreed that the appreciation of the branch for Mr. Lewis's efforts be recorded.

Birmingham Distribution of S.O Fund

In its annual report the Birmingham Public Entertainments Committee recommends that £15,285 of the total contributions to the Sunday Cinemas' Charitable Fund of £15,516 for the first nine months of 1950 shall be distributed. Receipts show a slight falling off compared with the previous year when £19,399 was contributed by the city kinemas. The list of 55 disbursements again includes one of £750 to the Birmingham and Midland Trade Benevolent Fund, and £50 to the Variety Artistes' Benevolent Fund and Institute.

"Traffic in Souls" Approved

No objection is made to the showing of "Traffic in Souls," in Southampton. The Borough Council approved this decision of the Town Planning and Development Committee in response to an application from Adelphi Films.

Approval was given subject to the special conditions imposed by the LCC.

Ralph Moore, resident manager of the Elite, Toller Lane, Bradford, has decided to stage variety beginning January 8.

Francis Minde, the "Kine.'s" Champion Showman, was chaired by members of the staff of the Gaumont, Eltham Hill, when he returned to the theatre with the challenge trophy

IN YOUR OWN WORDS

Letters to the Editor

"World Takes Notice of the "Kine.'s" Box-office Verdict"—Sir Arthur Jarratt

IF you look at the newspapers you will see how right I was when I stated at the KINE. Forum that the newspapers of the world take notice of what the KINE. has to say.

Naturally, as one engaged in the British film industry I am delighted to see that British pictures are so prominent in the first six best films chosen for the year; indeed, it is rather wonderful to think that of the six films, five of them were made in this country.

ARTHUR JARRATT.

British Lion Film Corporation.

Give the Manager a Ticket

WITH current attention focused on the poor attendance at renters' trade shows this seems a good time to have a ruling on who are the people falling into the category of "'dead heads."

I am particularly interested because last year when I applied to a major renter's office in Liverpool for trade show tickets I was told that as our managing director booked for the circuit I would be a "dead-head" and would serve no useful purpose from the business point of view.

Being barred in this way from attending shows I usually try to see films as a paying patron in Wrexham kinemas. I am convinced that I can sell a picture to my patrons with more honesty and conviction when I have seen that picture. In a small situation such as this the personal recommendation to the patrons is continually being given and it is essential that the advice given must be correct.

Managers must be offered every encouragement, both from renter and their head office to attend trade shows as often as possible. "Better Business" will be assured.

C. K. HERNIMAN.

Palace, Pentre Broughton,
Nr. Wrexham.

Regular Work for Technicians

WHAT a difference there is in the story of the Big Six Film Unit technicians who made industrial sales films, to the story told by Ralph Bond in the Christmas issue of the KINE. about the documentary, factual and scientific film technicians.

There may be something repelling about the description "industrial sales films" to the people who want the film treated solely as a high artistic medium, but it must be remembered that our films are doing an impressive job in the important business of selling British goods and British ideas all over the world.

Our technicians, members of ACT, have been kept regularly employed during the whole of 1950. We have assignments on hand for new films to keep them all fully employed during 1951. On an average the Big Six Film Unit makes 12 different industrial sales films each year.

Assuming that there are nine other industrial film makers in Britain who do similar business, then 108 industrial sales films can be produced each year, which is many more than the United Kingdom industry will call for annually.

It appears, therefore, there is no future in the film industry, for most of the technicians, Ralph Bond says, are signing on at the employment exchange. Maybe someone will advise these men to go into the several other industries so very short of workers, and where the pay is better than in the "shorts" field.

EDWARD COOK.

Big Six Film Unit.

Important Task of "The Showman"

IN once again applying for a certificate of membership of the KINE. Company of Showmen, may I give a word of praise to "The Showman," and the KINE. in general.

Jack Hutchison has a very difficult and important task to perform. Difficult because of the variety of situation, type of theatre, and quality of campaigns. Important, not only because he gives us a forum in which we can exchange ideas, but also because he is providing a service to the entire industry.

I know many owners and executives who watch with interest the progress of their managers in "The Showman's" pages. Reading through the campaigns each week I, myself, regard many of the contestants as my friends, although I have never met them, due to their efforts being reported so regularly.

The greatest compliment I can pay to the KINE. is to say that if three trade papers arrived together the first one I would open would be the KINE.

TREVOR TAYLOR.

Brookfield Cinema,
Poynton, near Stockport.

Small-Hall Tax Anomaly

KINEMA'S taking some £300-£400 per week gross, situated about 15 miles from large towns *pay no tax*, while those taking less than £50 per week gross, sandwiched from four to six miles from those large towns *pay nearly* 40 *per cent. tax.* The Government's intention in the 1949 Budget was to help the small places. Having specified the population intensity of 650 per sq. mile, it is apparently no one's business to see how it is working out!

Why cannot the Treasury use the statistics collected by the B of T from 1/1/50 to 30/9/50? Maybe anomalies revealed would suggest immediate amendment of the Financial Act. If the available figures were examined by the Treasury it would be seen that some are getting off who might reasonably pay some tax, and kinemas from which the Government has taken all the profit, should be authorised to reclaim ET already paid upon submission of accounts.

The Treasury says that the small kinemas will be "considered" in the next Finance Bill, this would normally occur next April, or if the General Election comes in the spring may not occur until July or August. Is the CEA content to wait another six months?

A. R. BACALL.
Wing Commander

252, Exeter Road,
Exmouth.

"Better Business" Cleverness

WILL you allow me to congratulate you, and through you 20th Century-Fox, for its wonderful advertisement on the last inside cover of your issue of December 28.

This advertisement deserves a wider circulation, and, if 20th-Fox would give permission, this advertisement (with thanks to them) should be displayed wherever possible, on hoardings, in shops, halls of kinemas, film offices, etc., in order to reach the general public. This advertisement is only too true and might voice the opinion of many who have unwisely spent a big amount and are afraid to face their error of judgment. It might also be a warning to those about to take the plunge.

20th-Fox has shown great public spirit in publishing this advertisement, and thanks are due to them from all of us in the industry.

I am writing this letter in my personal capacity.

S. MENDES.

Butcher's Export Dept.

[While not wishing to detract from a most effective and appropriate advertisement, it should be pointed out that the 20th-Fox announcement is not quite so altruistic as it appears. "For Heaven's Sake" is its latest Clifton Webb picture, which was trade shown on November 21. But the combination of the title and the "Better Business" slogan was certainly a clever piece of copy writing.—ED.]

Chesterfield's £777 for Charity

A total of £777 12s. 6d. was raised for charities in respect of the Sunday opening of kinemas in Chesterfield during the current half year and this sum has been distributed by the Town Council.

ON THE BOOKSHELF

Raw Material of Box-office Successes

PEOPLE who show films as well as people who distribute them and see them might all find some benefit from reading "Three Screen Plays" (Methuen, 10s. 6d.), but it will be dry reading without the ability to translate thoughts into mental pictures.

The three stories chosen, "Brief Encounter," "Odd Man Out," and "Scott of the Antarctic," have the virtue of contrast, and the minute detail of the stage directions will surprise all but those whose job is on the floor of the studios. Basically this is a volume of interest chiefly to the technician, but it happens also to tell three thundering good stories. To those who have seen the completed films there is an added interest in that the script of "Odd Man Out" contains several scenes which were never seen by the public and it thus gives a clue to the fluidity of the kinematic medium. The script of "Scott of the Antarctic," however, was specially prepared for the volume by Ivor Montague, Walter Meade and Sidney Cole.

A foreword by Frank Launder and an introduction by Roger Manvell both emphasise something that should never have needed the emphasis that this book gives—the fact that the kinema as entertainment is nothing without the stimulus of a good story to be told.

"Brief Encounter" has that paradoxical mixture of hard-boiled sentimentality of which Noel Coward is an epigrammatical master; "Odd Man Out" uses melodrama as a means to painting individual characters; and "Scott," manifestly the greatest story of the three, displays the art of grandeur by understatement.

For the uninitiated there is a short glossary of technical terms and, also for the uninitiated, it might have been an advantage to have more than a mere ten illustration stills.

NATKE Official's Protest

F. Donovan, divisional organiser NATKE, has written to the general manager of the Essoldo Circuit protesting against the opening of kinemas in the Manchester area on Christmas Day.

Comforts for Korea Troops

In connection with the showing of "All Quiet on the Western Front" this week, the management of the Essoldo, Stretford, Manchester, is making a collection for the provision of comforts for the troops in Korea. Patrons are also being asked to hand in books and periodicals for the troops.

"Manon" for Oldham

Oldham Watch Committee has given permission for the public exhibition of "Street Corner" to persons over the age of 16 years. The Committee is to have a preview of "Manon" before it is shown to the general public.

Your Films

On These Pages is News from Renters

Concerning Product and Sales Personalities

NEW YEAR CALL-OVER—Business is definitely on the up-and-up in the West End, and "Samson and Delilah" (Paramount), "Cinderella" (RKO-Radio), "King Solomon's Mines" (MGM), "All About Eve" (20th-Fox) and "The Flame and the Arrow" (Warner), each grand entertainment in its own particular way, started the seasonal boom. The "surprise" is "The Flame and the Arrow," now playing at the Warner. Lively action hokum, picturesquely mounted, it is as good as any live pantomime, a point the "ninepennies" and the family have been quick to seize upon. Its success has confounded most of the Press critics and quite a few of the trade. "Harvey" (GFD-Universal) is another film that has survived a tepid Press. It's doing well at the Odeon, Leicester Square. "King Solomon's Mines" and "All About Eve," at the Empire and Gaumont respectively, look set for exceptional runs. Incidentally, it will be interesting to see which of the big six has the greatest stamina. So far they have kept so close together that no one in his right senses would chance a wager. Yet none of the aforementioned money-spinners can give weight in the current box-office stakes to that amazing old-timer "City Lights" (UA), still beating records in its tenth week at the Rialto. What a turn up for the book! Britain is not represented in this bunch, but Herbert Wilcox's "Out of the Blue," now at the Leicester Square Theatre, is pretty certain to come into future reckonings.

The general release situation is much less clear. Usually at this time of the year quite a few "long shots" are shouted home, but for some weeks now I haven't heard a whisper of a favourite, let alone an outsider, making the grade. "The Clouded Yellow" (GFD-British), "The Mudlark" (20th Fox-British) and "The Daughter of Rosie O'Grady" (Warner) have only just completed their first week "on tour." It is, of course, too early to get the actual figures, but I understand that at least one picture, "The Clouded Yellow," was quickly off the mark. There is, therefore, more than a chance of British productions starting the New Year well. But let there be abundant winners in 1951, whatever their nationality.

John Burrows

PRE-RELEASES AND RELEASE DATES

PARAMOUNT'S new year opened in a big way with the West End presentation of Cecil B. DeMille's "Samson and Delilah" at the Plaza and Carlton Theatres. New Year's Day saw the general release of Hal Wallis' "September Affair," a romance starring Joan Fontaine and Joseph Cotten and directed by William Dieterle.

Next week, "Union Station" will be on release. This thriller was directed by Rudy Mate, and the cast is headed by William Holden, Nancy Olson, Barry Fitzgerald, and Lyle Bettger.

* * *

The record-smashing satire on the theatre, "All About Eve," has completed a triumphant third week at the Gaumont, Haymarket, states J. F. Pattinson, director of sales 20th-Fox.

Receipts for the second week exceeded the huge gross obtained by Darryl Zanuck's epic of the air, "Twelve o'Clock High," by £720 and the third week's takings averaged more than £50 a day higher. The film remains at the Gaumont indefinitely. It will be generally released on January 22.

* * *

Now at the Marble Arch Pavilion, W.1, GFD has the police drama, "Undercover Girl," with another Universal-International film, "Mystery Submarine," in support. "Undercover Girl" will go out on general release with "Harvey" in February.

* * *

"The Daughter of Rosie O'Grady," Warner's Technicolor musical starring June Haver, Gordon MacRae and Gene Nelson, set up high figures on its first leg of London general release. Over the Christmas period the picture proved itself very popular.

There are similar reports on "Colt .45," western, starring Randolph Scott and Ruth Roman, which has now completed its London release.

* * *

Sheffield Watch Committee, which had hitherto imposed a virtual ban on "Manon" in the City by refusing all invitations to a private view, has now notified Grand National that it is prepared to sanction exhibition under the new "X" certificate which came into force on Monday.

* * *

"Manon," in its sixteenth week of solid success at Studio One, Oxford Circus, W.1, is now banned only in Liverpool and Bradford. At Blackpool, where it has returned to the Ritz after three highly successful weeks last month, the "house full" boards were being hung out nightly.

JARO's Ceylon Premiere

Arrangements have been made by JARO Overseas Distributors for Trevor Howard to attend the S.E. Asian premiere (the first premiere of the film outside Britain) of Betty Box's "The Clouded Yellow" in which he stars with Jean Simmons. The opening will take place in Colombo on January 8. Howard is in Ceylon at present for the Carol Reed film, "An Outcast of the Islands."

Trade Shows

FIVE IN JANUARY FROM GFD

GFD starts the New Year well with trade screenings of five new films, consisting of British, American and French productions, to take place early this month.

Last Tuesday the trade show was held in London of Universal-International's police drama, "Undercover Girl," starring Alexis Smith and Scott Brady.

On Wednesday the trade show was held of the French film "No Holiday." This is the film in which the boy actor, Jacky Gencel (recently given a Hollywood contract) appears as one of the crowd of youngsters who roam the streets of Paris, kidnapping dogs and helping the poor people of the city with the ransom money.

The Mayflower production, "The Adventurers," is being shown to-morrow (Friday) at the Odeon, Leicester Square.

Continued on page 17

Signing the contracts for the new 1951 Universal-International production at the office of the LOUCOUDI Cinemas Group in Nicosia are Messrs. Sarris and Scoufarides, managers of the LOUCOUDI Group; Andre Salib, Middle East supervisor for Universal-International; and Andrew Loucas, general manager of the LOUCOUDI Group in Cyprus

International Has One a Month Programme for 1951

SUBJECTS FROM EIGHT DIFFERENT COUNTRIES

IN its second year International FD will be releasing, at the rate of one a month, a programme of product which it claims will challenge the best in entertainment and star value.

The list includes a great variety of subjects produced in America, Britain, Canada, Sweden, Italy, France, Switzerland and Mexico.

Starting what managing director David Coplan calls "Just one big action-packed line-up" comes the January-released "Bandit General," starring Paulette Goddard, Pedro Armendariz and Gilbert Roland.

For February are two releases, "Four Days' Leave" and "Rapture," two pictures for which the company expects an enthusiastic reception. "Four Days' Leave" is the story of an American sailor on leave in Switzerland, featuring Cornel Wilde, Josette Day and Simone Signoret and produced on location in the Alpine country by Lazar Wechsler (of "The Last Chance" and "The Swarch").

New Swedish Star

In "Rapture" is the new Swedish actress, Elsy Albiin, and her co-star is Glenn Langan. Filmed in Italy, "Rapture" was directed by Goffredo Alessandrini and, like "Four Days' Leave," was made entirely in English and was not dubbed or given English sub-titles.

There is plenty of action in "Black Jack," set against Mediterranean backgrounds. A Julien Duvivier production of large-scale smuggling and refugee-carrying between Tangiers and Majorca, "Black Jack" stars George Sanders, Herbert Marshall and Patricia Roc with support from Agnes Moorehead.

Another Swedish actress, Viveca Lindfors, heads the cast list of the April release, "The Mask and the Sword," an adventure drama shot on location in Sweden and France, with Christopher Kent and Romney Brent also starred.

These pictures are to be followed by "War Correspondent," co-starring Burgess Meredith and Robert Mitchum; "Daughter of the West," which revives the legend of Ramona, the tragic love of a Red Indian maiden for a white man when beset by the continuous wars of their peoples, with Philip Reed and Martha Vickers playing the leading roles; "We Made a Gangster," with Tommy Cook as a youth wrongfully accused of murder and forced to flee; and "With These Hands," the story of man's fight for his rightful heritage.

For "Western" Lovers

For "western" lovers, International will release some 20 Zane Greys which have not been seen in this country for the past 12 years and which feature stars such as Randolph Scott, Alan Ladd, John Wayne, Gary Cooper, Robert Cummings, Ann Sheridan, Jean Parker, Noah Beery, Kent Taylor, Marsha Hunt, Charles Bickford, Gilbert Roland, Victor Jory, Buster Crabbe, Sally Blaine, Richard Arlen, Mary Brian, Gail Patrick and Lily Dameta.

In the short subject field, International has a wide range to suit every palate from the highly regarded Swiss shorts, with their diverse and witty accounts of all aspects of Swiss life and industry, to the quota subjects from the National Film Board of Canada, with their features of Canadian and world interest in colour as well as black and white.

Two-reel comedies have such stars as Bert Lahr and Buster Keaton, while the quota "Eye Witness" series is always topical.

In addition, International is still one of the chief reissuing organisations in the industry and has available today a fine array of previous top-grossers for competitive bookings. Among these are: "Stagecoach," "The 39 Steps" and "Oh, Mr. Porter."

U-I EMPHASISES HUMOUR

And Technicolor

UNIVERSAL-INTERNATIONAL will make 36 top feature pictures in the coming year.

The programme has no fewer than 11 Technicolor subjects and, while drama, spectacle and adventure are strongly represented, the emphasis will be on comedy.

"Harvey" starring six-foot-four James Stewart and his even taller "rabbit," is the outstanding comedy entertainment. Its general release is in February.

Following the enormous success in all territories of "Francis," U-I is making a sequel, "Francis Goes to the Races," starring Donald O'Connor and Piper Laurie. Donald will also be teamed with Jimmy Durante, as he was in "The Milkman," in "Casey Jones," based on the famous railway hero. Abbott and Costello following "Meet the Ghosts" and "Meet the Killer," now encounter a more intangible personality in "Abbott and Costello Meet the Invisible Man." Bud and Lou will go into the Kentucky hill country in their second comedy, "The Real McCoy."

Starring Ronald Reagan and Diana Lynn, "Bedtime for Bonzo" is a story of a young professor who, before venturing on fatherhood, brings up a chimpanzee as a real baby. Ginger Rogers and Jack Carson play a lawyer and an idolized cowboy in the comedy, "The Groom Wore Spurs."

TRADE SHOWS—contd.

W.C.2. Starring Dennis Price, Jack Hawkins and Siobhan McKenna, this was made largely on location in South Africa and is set in the Union at the time of the Boer War. Produced by Aubrey Baring, it was directed by David MacDonald.

"Traveller's Joy," screen version of the successful stage play about a divorced couple who are eventually reunited, will be screened in London on Friday, January 12, at the GB Large Theatre at 10.30. Tony Darnborough produced and Ralph Thomas directed.

Friday, January 26, will see the trade show of Independent Artists' first picture, "The Dark Man," starring Edward Underdown, Maxwell Reed, Natasha Parry, William Hartnell and Barbara Murray. Produced by Julian Wintle and directed by Jeffrey Dell, the film is about inquiries into a double murder which is discovered in an English South Coast town.

Two other British productions are ready for trade screening soon. They are "Blackmailed," Harold Huth's production in which he himself stars with Fay Compton, Dirk Bogarde and Mai Zetterling and Michael Balcon's "Pool of London," starring Bonar Colleano, Susan Shaw and Earl Cameron.

From Universal-International, "Tomahawk" (tentative title), a Technicolor production with Van Heflin, Yvonne De Carlo, Preston Foster and Jack Oakie, is due for delivery.

To follow this will be another picture from Ealing, "The Lavender Hill Mob," with Alec Guinness in a comedy written by T. E. B. Clarke. Co-starring are Stanley Holloway and John Gregson.

"The Women"

In the KINE. reviews last week the Republic film was given as "Woman from Headquarters," whereas it should have read "Women from Headquarters."

COMEDY, SPECTACLE, COLOUR AND MUSIC COMING FROM PARAMOUNT

Including Alan Ladd and Bob Hope Features

New Year showings of "Samson and Delilah," "September Affair" and "Union Station," Paramount has a large and varied programme of pictures that are due soon or in the making.

These include a number of Hal Wallis subjects, several out-door adventures, including a new Alan Ladd feature, another Bob Hope comedy and several Technicolor films.

Two other early releases are Hal Wallis' "My Friend Irma Goes West," with John Lund, Diana Lynn, Corinne Calvet, Marie Wilson and Dean Martin and Jerry Lewis, directed by Hal Walker, and the Pine-Thomas Technicolor adventure subject, "Tripoli," starring John Payne and Maureen O'Hara. Will Price directed.

Drama "Discovery"

Due for early presentation is another Hal Wallis production, "Dark City," a melodrama with a gambling background. This picture introduces Wallis' new discovery, Charlton Heston, and the company also includes Lizabeth Scott, Viveca Lindfors and Dean Jagger. This was directed by William Dieterle.

Alan Ladd, who scored heavily in "Whispering Smith," stars in another big-scale outdoor adventure, "Branded," which Rudy Mate directed. Mona Freeman and Charles Bickford are teamed with Ladd in this Technicolor production which has a background of Texas and Mexico in the 1890s.

A popular U.S radio and television show, "The Goldbergs," is in the 1951 programme and it comes to the kinemas under the title of "Molly." Gertrude Berg and Philip Loeb play the leading roles under the direction of Walter Hart.

The first Bob Hope comedy for presentation in the New Year will be "The Lemon Drop Kid," based on a Damon Runyon story and co-starring Marilyn Maxwell and Lloyd Nolan. Hope portrays a Broadway race track tout in this colourful tale which is said to abound in hilarious and exciting adventures. Sidney Lanfield directed.

The first Nat Holt production for Paramount release is "The Great Missouri Raid," about the notorious James brothers, which Gordon Douglas directed. This picture, which is in Technicolor, stars Wendell Corey, Macdonald Carey and Ellen Drew, with Anne Revere, Ward Bond, Bruce Bennett and a large supporting cast.

A spy thriller, "The Redhead and the Cowboy," deals with a little-known incident during the days of the American Civil War. The stars are Glenn Ford, Rhonda Fleming and Edmond O'Brien.

The 1951 programme includes the first two productions by George Stevens for Paramount. The pictures are "Something to Live For" and "A Place in the Sun." The first of these two subjects, formerly entitled "Mr. and Miss Anonymous," has an imposing cast, headed by Joan Fontaine, Ray Milland and Teresa Wright. It is a romantic drama.

"A Place in the Sun" is based on Theodore Dreiser's "An American Tragedy." Three of the most popular younger stars are teamed in this subject, namely, Montgomery Clift, Elizabeth Taylor and Shelley Winters. The story concerns the poor son of a mission worker who has an affair with a farm girl.

Mitchell Leisen has directed another sparkling comedy-drama, "The Mating Season," which co-stars Gene Tierney and John Lund.

TED RAY

is the winner of the "DAILY EXPRESS" "runaway ballot vote" as the "Man of the Year for Leisure"; his

RAY OF SUNSHINE

has been shown in the following pre-release situations:—

Essoldo	Newcastle	Essoldo	Brighton
Vaudeville	Reading	Odeon	Cardiff
The Tatler	London	Gaumont	Bristol
Picturedrome	Eastbourne	Queens	Wolverhampton
Odeon	Norwich	St. George's	York
Gaiety	Hastings	Gaumont	Edinburgh
West End	Birmingham	Hippodrome	Middlesbrough
Picture House	Leicester	Assembly Rooms	Leeds
Manor Park	Aldershot	The Regal	Bolton

If you make enquiries, you will learn that not only has the picture been well received, but that it stimulated box-office receipts.

ADELPHI FILMS LTD.

GERrard 7026-7-8-9

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Fools Awake ... ... (Columbia)—U.S.	**75 min. (U)**	Gene Autry, Gloria Henry, "Champion." ...	Musical western, telling of a squabble over a wild stallion. Story comprehensive, equine interest engaging, numbers tuneful and finale robust.	**Safe star "outdoors" (CC).**
*** Into the Blue ... ... (British Lion)—British.**	**83 min. (U)**	Michael Wilding, Odile Versois, Jack Hulbert. ...	Jolly, ingenuous screen farce, staged for the most part on a luxury private yacht. Tale slight yet topical, team work good and asides, which include a new dance routine and hectic free-for-all finale, colourful. Pleasing love interest guarantees feminine appeal.	**Capital star comedy booking (CC).**
Undercover Girl... ... (GFD)—U.S.	**74 min. (A)**	Alexis Smith, Scott Brady, Edmund Ryan. ...	Robust, fast moving romantic crime melodrama, illustrating the big part played by a beautiful woman "cop" in the round-up of a dangerous dope ring. Star's performance effective, thrills well timed and backgrounds authentic.	**Good average "double bill" (C).**
We Want a Child ... (Renown)—Danish.	**100 min. (No Cert.)**	Ruth Brejnholm, Jorgen Reenberg, Ib Schonberg. ...	Sex melodrama, or rather gynaecology jamboree, made in Denmark. Treatment sincere but subject and birth of a baby finale not entertainment.	**Title catchpenny, solely for specialised and "floating population" halls (NC).**

(CC) Excellent for Children. **(C) Suitable for Children.** **(NC) Not for Children.**
*** British Picture.**

Reviews for Showmen: *Edited by Josh Billings*

INTO THE BLUE

British Lion. British (U). Featuring Michael Wilding, Odile Versois and Jack Hulbert. Produced by Michael Wilding. Directed by Herbert Wilcox. Screenplay by Pamela Wilcox and Donald Taylor. Director of photography, Max Greene. Musical director, Mischa Spoliansky. 7,597 feet. Release not fixed.

JOLLY, disarmingly ingenuous screen farce, introducing a captivating newcomer, Odile Versois. Staged for the most part on a luxury private yacht, its topical tale lightly tinkers with the unconventional love affair of an engaging young Englishman, victim of smugglers, and the comely adopted daughter of a leathery old skipper. The start is somewhat leisurely, but cross-talk between Michael Wilding and Jack Hulbert, now happily back in harness, keeps surface action reasonably bright until the order "full speed ahead" is given, and it makes "tout de suite" for Paris and Monte Carlo. The second half has pretty well everything, including a new dance routine which is certain to catch on, and a gorgeous rough-house. Clean, essentially English fun, generously backed up by big box-office names, it should definitely click with all but the highly sophisticated. Capital star comedy booking.

Story.—John and Kate Fergusson, a comfortably off English couple, set sail from France to Norway on a holiday cruise. The crew of their hired craft consists merely of Bill, the elderly skipper-owner, and his adopted French-born daughter, Jackie. One morning, Nicholas Foster, a handsome young West End playboy, complete with two ample suitcases, is discovered in the dinghy. He refuses to leave, but soon makes himself agreeable to the ladies. Eventually it is revealed that Nicholas has been framed and is wanted for watch smuggling. His one hope of clearing himself is to get the Fergussons to change course so that he can gang up on the real crooks at Monte Carlo. This he does, but before the hectic finale he and Jackie declare their love, and John and Kate have high jinks in a Paris night club, where John learns a new dance.

Production.—In this picture ace British director Herbert Wilcox puts on his sea-boots, but fortunately for all concerned he does not plot a very severe or exacting course. It's what happens on the trip that mostly matters, and the crisp exchanges between Michael Wilding, as Nicholas, and Jack Hulbert, as John, prevent any serious flagging of interest. The incidents in Paris, where the new dance is introduced, and Monte Carlo, scene of the vigorous "set-to," provide shrewd touches of colour, while the romantic note, pleasantly amplified by Odile Versois, delightful as Jackie, subtly guarantees feminine appeal. A voyage of good fun, if not of great discovery, it can be confidently depended upon to carry most audiences well beyond the limit of the blues. Our only grouse is with its fatuous and completely unnecessary sub-titles.

Points of Appeal.—Amiable and amusing story, good staging, skilful camera work, catchy new dance number, provocative title, "U" certificate and box-office stars.

UNDERCOVER GIRL

General FD - Universal. American (A). Directed by Joseph Pevney. Featuring Alexis Smith, Scott Brady and Edmund Ryan. 6,796 feet. Release not fixed.

ROBUST, fast-moving romantic crime melodrama, unfolded in colourful, cosmopolitan Los Angeles. It illustrates the big part played by a beautiful woman "cop" in the round-up of a dangerous dope ring and, true to tradition, ends within earshot of wedding bells. The cast, headed by ravishing Alexis Smith, meets all demands and much of the detail is both authentic and exciting. Thick ear, artfully approached from the distaff side, it carries considerable feminine appeal. Good average double bill.

Story.—Reed Mennig, head of a gang of West Coast drug smugglers, bumps off Butt Miller, a New York detective, when he refuses a bribe. Mike Trent, a Los Angeles police lieutenant, is assigned to the case and enlists the aid of Chris, attractive policewoman daughter of the murdered Miller. She accompanies Mike to the coast and, after changing her identity, she gains the confidence of Holmes, a phoney doctor, whose private sanatorium is Mennig's secret headquarters. Later, Holmes falls for Chris and by playing on his devotion to his innocent son she is able to get the goods on Mennig and set a trap for him and his confederates. In springing it she very nearly loses her own life, but, needless to say, Mike is at hand. Following her good work, Chris marries Mike.

Production.—The idea of putting the old, old story of cops who pose as crooks to get their men in skirts definitely comes off here. Alexis Smith is not only alluring enough to charm the wiliest bird off a tree, but also has the courage to exterminate it and her fascinating, skilfully balanced performance amply atones for clichés. It also substantially contributes to a tense, showmanlike and happy climax. The film will keep most women, let alone all men, on the *qui vive*.

Points of Appeal.—Holding story, realistic thrills, unobtrusive yet popular romantic interest, good title and versatile performance by Alexis Smith.

FOOLS AWAKE

Columbia. American. (U). Directed by John English. Featuring Gene Autry, Gloria Henry and "Champion." 6,859 feet. Release not fixed.

MUSICAL western, set against authentic though somewhat dark, backgrounds. It tells of a squabble over a wild stallion, and its friendly and exciting equine sequences artfully balance a familiar yet agreeable recipe for most Autry fans. Catchy tunes aid digestion. Safe star "outdoors."

Story.—The boys of Bar-Branch, headed by Gene Autry, capture a wild roan stallion. Joe, son of Walt Bailey, the ranch owner, wants the horse, but is thrown and crippled. Walt immediately orders the animal to be destroyed, but Gene allows it to escape. Connie, Joe's sister, is all for Gene, but Walt now plenty sore, determines "to get" Gene as well as the roan. Gene captures and secretly trains the roan and later it is mated with Connie's favourite mare, Sweetheart. After Sweetheart "throws a colt" Joe manages to ride the roan and eventually recovers the use of his legs. Walt mistakes Joe for Gene and shoots him, but the boy luckily survives.

Production.—The picture gives Gene Autry's horse, Champion, its head without cramping its master's style. Neatly handled and appropriately embellished with songs, the equine asides not only effectively flavour the conventional main dish, but add to its vitamin content. The industrialites, and more especially the kiddies, should devour it.

Points of Appeal.—Fast, healthy and wide varied action, pleasing tunes, engaging equine angle, rousing finale and Gene Autry.

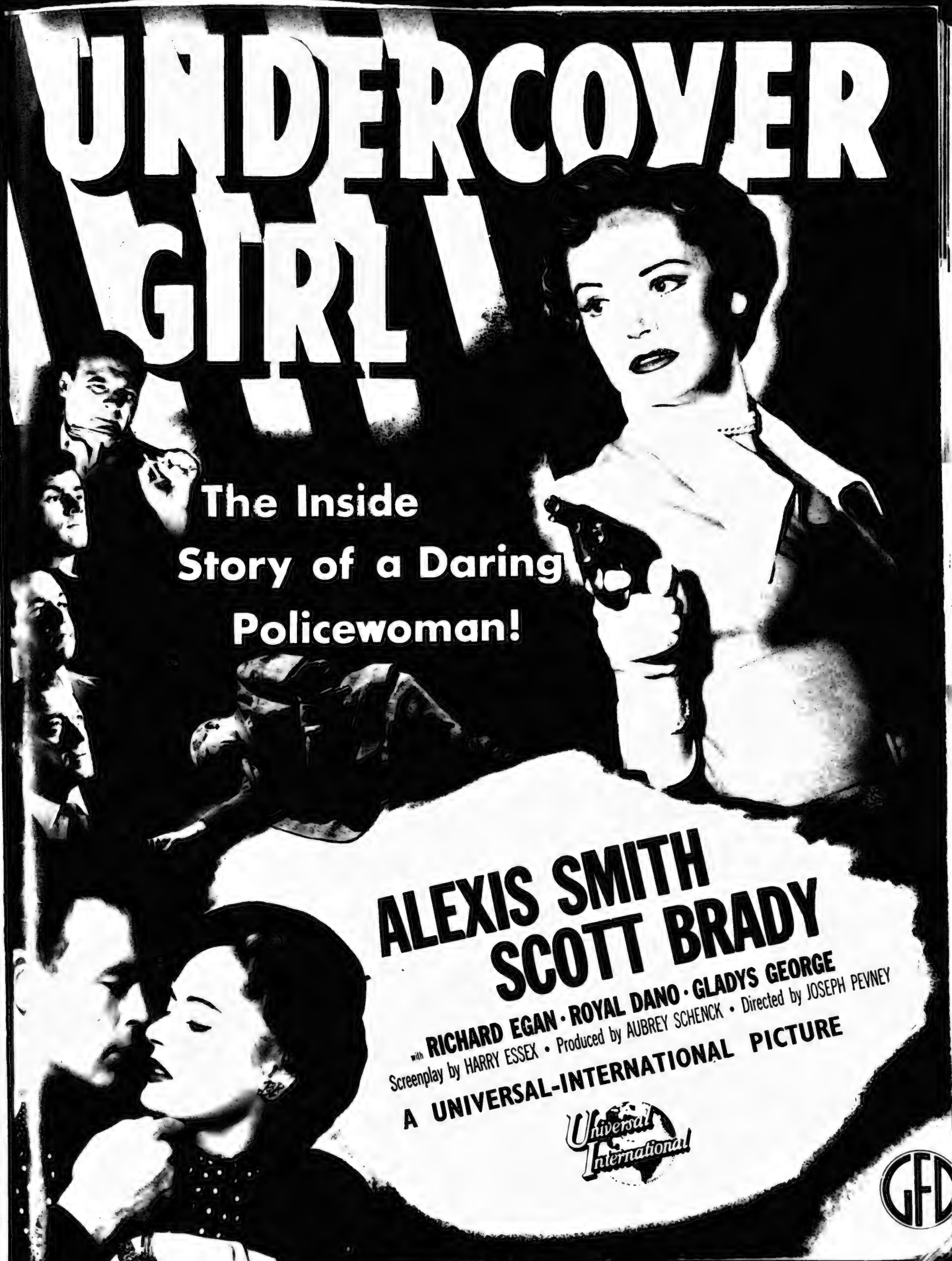
WE WANT A CHILD

Renown. Danish (no certificate). Directed by Alice O'Fredericks and Lau Lauritzen. Featuring Ruth Brejnholm, Jorgen Reenberg and Ib Schonberg. 8,954 feet. Release not fixed.

SEX melodrama, or rather gynæcology jamboree, made in Denmark. Fitted with English sub-titles, it concerns two young women, one married and the other single, who

REVIEWS—continued on page 34

UNDERCOVER GIRL



The Inside Story of a Daring Policewoman!

ALEXIS SMITH
SCOTT BRADY

with **RICHARD EGAN · ROYAL DANO · GLADYS GEORGE**

Screenplay by HARRY ESSEX • Produced by AUBREY SCHENCK • Directed by JOSEPH PEVNEY

A UNIVERSAL-INTERNATIONAL PICTURE

Universal International

GFD

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AT THE STUDIOS

Revolutionary Arc Lamp Does Work of Ten

C. G. HEYS HALLETT TELLS BKS

A STUDIO arc capable of a light output ten times that of the MR 170 was promised by C. G. Heys Hallett at last week's meeting of the BKS Film Production Division. He gave no details of it, beyond saying that it would use the same lens as "The Brute."

Main topic of the meeting was the series burning of studio arcs, made possible by the "mole float"—a system of five-wire connection, previously described in the KINE. Other speakers were Jack Cardiff and Charles Hillyer. The system was described by F. V. Hauser as "a revolution in studio technique."

Mr. Hillyer first discussed the system from the aspect of the studio electrician. In 1947, when he was faced with the problem of lighting a Technicolor set at Isleworth needing 14,000 amps., one of the generators packed up, and the occasion was saved by connecting 2,500 amps. of MR 170s in series. Mole-Richardson's research department continued the work on this subject.

Problem of Balance . . .

After some experience in this country and abroad the problem was presented of lighting a set for "Tales of Hoffmann," which demanded no less than 35,650 amps. on over 300 arcs. S. Lewis Johnson, of Mole-Richardson, prepared the circuit, in which alternate lamps were on positive-neutral and on neutral-negative. A problem first encountered was that, in order to maintain balanced loads, it was necessary to switch on the general lighting at the same time as the key lighting, but this was overcome. To help in keeping the light constant an out-of-balance meter was later installed. In eight days' shooting no less than 45 minutes of screen time was filmed.

. . . And the Solution

Mr. Hallett next demonstrated the automatic balancer which had been developed to supersede manual control by an out-of-balance meter. Running a Type 170 amp., and with grids as balancer units, he showed how, as the arc current increased or decreased, the balancer automatically switched in a varying balancing load to compensate.

The effect of series running on the design of future studios may, continued Mr. Hallett, be the installation of a 115/57½v. 3-wire circuit in place of 230/115v. The fact that series running increases the amount of light from existing generators to 2½ times, means that long shots hitherto thought impracticable can now be accomplished.

Replying to Desmond Dickinson, Mr. Hallett confirmed that the projected new lamp, to be known as the X-6, would give 1,040 light units, taking the 170 as 100. Mr. Dickinson suggested that such a lamp could be used as almost the only light source. Mr. Honri visualised the new lamp as ideal for booster lighting for exteriors.

New Year Start

The industry's Festival of Britain film got off to an appropriate start on January 1, 1951, at the ABPC Elstree studios. Eric Portman has been cast as Arthur Collings, the Yorkshire businessman who was first to commercialise Friese-Greene's talents.

A final title to the film is being decided this week. Its working title has been "A Man Named Willie Green."

First scenes take place in the London Bridge hotel towards the end of Friese-Greene's life. Artists on call were Robert Donat, Margaret Johnston and Kay Walsh. Later this week laboratory scenes will be made and Richard Attenborough and Glynis Johns will make their first appearances at the studio.

John Boulting is directing and Ronald Neame producing.

JARO—U.S Project

One of the biggest projects for Pinewood this year seems likely to be the screen version of "Song of Norway," which Universal-International is to make in conjunction with the Rank Organisation.

Although no star names have yet been announced it will have a British cast and will be in Technicolor. Production is expected to start in April or May and the studio work will be married to background scenes shot in Norway last year.

After a screen absence of nearly two years Megs Jenkins has returned to the studios for a part in "White Corridors" at Pinewood. Basil Radford is making a guest appearance in this film.

Roy Boulting will start directing the new Paul Soskin production, "I Spy Strangers," at Pinewood about January 15. Cast and unit were being completed this week

Jungle Village

Individualist Carol Reed has never been noted for a regular news service to head office when he is on location; but information has come back from Ceylon, where he is making the Conrad story, "An Outcast of the Islands," that the humid heat has been the chief difficulty.

Art director Vincent Korda has supervised the building of a native village on logs rising out of a lagoon. Stars Trevor Howard, Ralph Richardson and Kerima, and the unit have to reach the encampment by canoe.

The film is expected back at Shepperton this month.

The Butcher's unit on location getting dirt-track accident sequences for THERE IS ANOTHER SUN. On the left at the camera are operator Dudley Lovell and lighting cameraman Wilkie Cooper, while director Lewis Gilbert (centre) looks down on star Maxwell Reed

David Rose's Plans

David E. Rose states that he has four pictures in mind for next year in his capacity as executive producer as well as chairman and managing director of Coronado.

All four will be made in British studios, but one will need exterior

Continued on page 24

SIMPLEX-AMPRO LTD.
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Through Authorised Dealers
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Current Production Chart

Studio and Subject.	Stars.	Director.	Light and Cameraman.	Producer and Renter.	Weeks on Location.	Progress on Stages (weeks).
EALING—Ealing 6761						
"Man in the White Suit" ...	Alec Guinness; Joan Greenwood...	Alexander Mackendrick	Douglas Slocombe	Michael Balcon: GFD ...	—	1
ELSTREE (ABPC)—Elstree 1600						
"Young Wives' Tale"	Joan Greenwood; Derek Farr ...	Henry Cass	Irwin Hillier ...	Victor Skutezky: AB-Pathe	—	7
"A Man Named Willie Green" ...	Robert Donat; Margaret Johnston	John Boulting ...	Jack Cardiff ...	Ronald Neame	—	1
PINEWOOD—Iver 700						
"White Corridors"	Googie Withers; James Donald ...	Pat Jackson	C. Pennington Richards	John Croydon and Joseph Janni: GFD	—	4

AT THE STUDIOS—contd

shooting in Algeria and another necessitates a trip to Italy.

Exclusive's Star

In accordance with Exclusive's current policy of securing top-line American artists for Anglo-American features, Robert Preston is being brought over from the States by producer Alexander Paal to star in the first Exclusive-Alexander Mutual co-production "Cloudburst," which goes on the floor at Windsor on January 8. He arrives by air tomorrow (Friday).

It is his first visit to England, and the film is the first of seven productions lined up by Exclusive for 1951.

Underwater Engine

Studio effects men and engineers over here may be interested to hear of a new type of underwater motor for simulating rough seas that has been developed and put into use by Warner's at its Burbank studios in Hollywood. Of 10 h.p., it is powered by compressed air and it is claimed that its four-bladed propellor can work at any depth and churn water to choppy or stormy conditions.

Ealing Unit

The unit making "Man in the White Suit" (which stars Alec Guinness) at Ealing, is as follows:—

Producer, Sir Michael Balcon; associate producer, Sidney Cole; director, Alexander Mackendrick; general manager and production supervisor, Hal Mason; studio manager and technical supervisor, Baynham Honri; unit manager, L. C. Rudkin; first assistant director, David Peers; second assistant director, John Assig; third assistant director, Jim O'Connolly; continuity, Felicia Manheim; casting, Margaret Harper Nelson; assistant casting, Thelma Graves; casting (crowds), Muriel Cole; production costing, Orlando King; lighting cameramen, Douglas Slocombe and Lionel Banes; camera operator, Jeff Seaholme, camera assistant, H. Wilson; loading and clappers, M. Shepherd; grips, E. Lockhart; art director, Michael James Morahan; assistant art director, Len Wills; scenic artist, G. Dickinson; special effects, Sydney Pearson; set dresser, Andrew Low; stills supervisor, Jack Dooley; floor stills, R. Penn; sound supervisor, Stephen Dalby; sound mixer, A. Bradburn; sound camera operator, Eric Stockl; boom, Cyril Swern; assisant boom, Robert Healey; editor, Bernard Gribble; assembly cutter, D. Green; first assistant editor, L. Selwyn; make-up supervisor, Ernest Taylor; make-up assistant, Harry Frampton; hairdressing supervisor, Barbara Barnard; hairdressing assistant, Daphne Martin; wardrobe supervisor and costume designer, Anthony Mendleson; wardrobe master, Ernest Farrar; men's wardrobe assistant, Ronald Beck; wardrobe mistress, Lily Payne; women's wardrobe assistant, Edith Crutchley; chief electrician, Jack Ford; floor electrician, T. Chapman; production buyer, Fred Lacey; property master, Bob Tull; floor props (in charge), Harry Phipps; floor props, R. Weymouth; construction manager, George Speller.

White Corridors

The "White Corridors" unit is as follows:—

Producers, John Croydon and Joseph Janni; director, Pat Jackson; first assistant director, George Pollock; second assistant director, Len Lee; third assistant director, R. Gowans; production manager, Jack Hanbury; art director, Maurice Carter; set dresser, Iris Newell; editor, Sid Hayes; director of photography, C. Pennington Richards; camera operator, E. Steward; first assistant camera, Reg Murray; second assistant camera, J. Turrell; continuity, Tilly Day; sound mixer, C. Stevens; sound camera operator, K. Rawkins; boom, D. Messenger; assistant boom, E. Daniels; floor stills, Ian Jeayes; dress supervisor, Yvonne Cassin; wardrobe supervisor, women, Dorothy Edwards; men, Bob Raynor; make-up, Billie Partleton; property master, Bert Gaiters; property buyer, Norman Lloyd; construction manager, A. Jempson; casting director, Weston Drury, jnr.; publicity manager, Ken Green; floor publicity, Ray Cunnington.

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KINE SERVICE

MANAGEMENT • SHOWMANSHIP • TECHNICAL

MANAGEMENT *by* The Manager

Why Not Local Social Clubs for Managers and their Wives?

IF a letter from the wife of a manager is any guide to the thoughts of managers' wives, then these dear ladies know even less about our jobs than I thought.

Writing about my paragraph concerning social events for managers and their womenfolk, she solves the whole problem with one suggestion—and how it would solve the trouble if it were possible. Her simple plan is to give all managers week-ends off.

Saturday off is, of course, ludicrous, but I'll meet her half way and say that there are many situations where the manager could be spared on Sunday evenings. Perhaps the experiment of releasing all managers on Sundays will be tried in a suitable area, especially if there is one fellow willing to do a bit of organising.

The first step would be a managerial social club, the next one to give as many managerial grades as possible the time off. For the benefit of us all, I would like to see the experiment tried; we'll never know whether it could be operated or not until somebody tries.

Theatre Sales

FROM south-east London comes a balanced and thoughtful letter from a patron about theatre sales. He quotes kinemas belonging to three different owners and his complaints generally refer to all three.

He starts his letter by stating that he now rarely goes to the pictures because of inconveniences experienced. He harshly refers to his "locals" as snack bars "selling" films. He complains about illuminated trays, constantly perambulating sales girls and works himself up to complaining about talkative usherettes, slovenly use of torches, and, in fact, lists most of the shortcomings of our attendants.

Frankly, he'll be a hard nut to crack in the "Better Business" campaign because the best regulated kinema is liable to have talkative usherettes, and there is always an angle at which a torch disturbs somebody.

For the rest of his complaint, I have already suggested that we should get down to some reasonable formula for sales and one that will apply equally to all kinemas so we can have a common alibi. We cannot afford to interfere with sales revenue, but there is a point of sales saturation, and it should not be so very difficult to agree on that point.

Christmas Trees

THERE has been much heart-burning over the holidays about the right to put a Christmas tree in the vestibule. Some authorities allow the practice, others don't, and it would clear up much misunderstanding if some agreement were arrived at before next Christmas.

Normally, and speaking without expert knowledge, I would say there is little danger of fire in a Christmas tree so long as highly inflammable material is not used for decorative purposes. A kinema manager, knowing what he does about fire risks, is not likely to take any undue chances.

It is not too soon to ask for some decision now about this point. We'll be lucky to get a decision by the festive season this year.

Coach Service

A SCHEME to bring patrons to his kinema by coach has been successfully operated for some time by C. H. Dunbar, manager of the Picture House, Tain, Ross-shire.

On occasions as many as three coaches from outlying districts wait outside this kinema to take patrons home after the show. In some cases, groups of people organise their own trips to the show and all Dunbar has to do is to promise to reserve seats for them. He has the full and enthusiastic co-operation of the local bus company.

Midday Organ Fans

IN a letter from the Gaumont, Coventry, Harold Hunt tells me that he features regular midday organ recitals with the co-operation of V. H. Deacon, the manager.

These cater for workers from factories and business houses and the most popular music is light and themes from films such as "Glass Mountain."

Please Mr. Deacon, before I pass on, tell me why you refer to music on the "Mighty Compton Organ." I do think we could leave these outmoded superlatives behind us in this drive to popularise the kinemas.

Job Wanted

A CORRESPONDENT complains that he never gets a reply to his ads. As he sends a copy of his own ad. I'm not surprised; it certainly wouldn't sell him to me. There is no information whatsoever about his qualifications, and good space is used telling prospective employers what he doesn't know.

It so happens that he has had projection experience, as well as giving his present manager (he still works as a projectionist) a hand in the office.

This lad has something to sell, but so far has done little or nothing to sell it except to me, and I am not looking for an assistant manager.

My advice to young men looking for jobs is to tell prospective employers a little about themselves. That can be done without spending much money on extra words for the ads.

Holiday Expenditure

I HAVE word of some inquests on the holiday period expenses of some managers. I hope these have all blown over now with understanding on the part of the employers.

It wasn't too easy to avoid buying some rounds of ices at odd moments over the school holidays, especially where and when the children's club became a topic of conversation. Some staunch workers among the youngsters were recruited between Christmas and New Year. Others were possibly lost because of neglect, non-recognition, or a manager not being able to stand his whack on behalf of his company at some crucial moment.

The same applies to adults.

Where is the manager who hasn't tried to buy the mayor or some similar important person a festive drink and found that the call is "scotch and ——" or some similar luxury? That's fine if the petty cash will stand up to it—the petty cash has even been known to stretch to one for the manager—and rightly so.

If, however, there is a tight rein on the little tin box, then it is by no means unusual for a manager to find a recasting of his budget necessary after an hour in the local at holiday periods.

Transfer

A MANAGER from the North Country wants a job in London where there are more opportunities. Perhaps I've been unlucky in my contacts, but my experience is that transfer to London is a retrograde step.

Living there costs far more than in the provinces. There is less fun in life, and with head office on top of you, as is often the case, life can be much more miserable than in that charming county town of yours, where you are really somebody and count as one of the town's elders.

In general terms, London is a good place to stay away from for the average working manager, and it can become a fight for survival that will get you down if you're not careful.

Redirection of Labour

WE will have to watch the labour market very carefully. I don't think it is "idle talk" to say that redirection of labour is just round the corner, and the best way to avoid staff troubles is to go all out for a happy and contented staff now when all is comparatively quiet on the labour front.

Excellent and harmonious relations exist in most situations.

For many reasons, not the least of these being the possibility that Labour Exchanges will again take a bigger hand in our affairs quite soon, we must exert every effort to encourage an even happier relationship between employees and employer (that means the manager).

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SHOWMANSHIP

THE MANAGERS' OWN FORUM FOR THE EXCHANGE OF CONSTRUCTIVE IDEAS IN FILM EXPLOITATION

The Exclusive Circle of Showmen

ONE of the major factors contributing to the success of the "Better Business" campaign is the wholehearted support it is receiving from all sections of the trade Press. And in this support the publicity now being given to the showman's effort is undeniably the most important incentive to the exhibitor.

Our contemporaries are doing valuable work in this field which, for over 20 years, has been sedulously cultivated *alone* by the KINEMATOGRAPH WEEKLY.

During this period we have consistently encouraged the work of kinema managers and acknowledged its worth by awarding showmanship certificates to those managers who are qualified to become members of the KINE. Company of Showmen. This is universally recognised as the most exclusive organisation of its kind in the country.

Many of the industry's top executives now have life membership to the Company, and these special certificates are among their most treasured trophies.

Ask any showman if it is easy to obtain a certificate and he will give you a quite emphatic "No." Certificates can only be earned after six mentions in the Showmanship pages of the KINE., this *within a period of six months*; and with hundreds of entries coming to The Showman each week it is only the best entries which gain a mention.

The certificates are acknowledged by the major circuits and by leading independent kinema proprietors as the hallmark of a competent theatre manager so far as film exploitation is concerned. The employers have this respect for the KINE. award because they know that the staff directly operating the Showmanship section of this paper is a fully qualified and impartial staff.

The impartial approach to showmanship by the KINE. is reflected by the fact that for many years we have been the only film trade paper to give our own cash award each month in addition to the exploitation "tie-ups" with renters or kinema companies.

William Humphryes, manager, Odeon, Bridgwater, at the wheel of the motor-boat used to advertise WATERFRONT (GFD). The boat is made from a jettison fuel tank, driven by an electric motor

STAR SELECTIONS

A Review of the Week's Most Outstanding Campaigns

A CRYPTIC remark by John Duvernoy, of the Grand, Lowestoft, merits comment. Submitting a campaign for "Mr. 880," he says: "My reason for keeping silent for some time is that, together with my staff, I have been busy painting, decorating, designing and making new display frames for the foyer."

What a ridiculous idea at a time when the whole tendency is to strengthen and touch up theatre publicity! Schemes of this description rarely fail to get a good marking, so tell us what you are doing.

Another Sort of Rocket

WITHOUT criticising in any way the usual replica rockets used to advertise "Rocketship XM," R. Helley, manager of the Regal, Bridlington, fancied a change. (Perhaps he thought something different would get the story in the KINE., and he was right.) He approached the Royal Air Force Museum at Driffield, which has all sorts of shapes and sizes of bombs, and secured the loan of a German liquid bomb. This was displayed in the foyer, and RAF personnel were present to answer awkward questions.

There's a sensible tie-up here, and one that other showmen still have time to introduce into their space-ship publicity.

He Answers Them Back

ONE rarely thinks of displaced persons as potential patrons, but G. Medley, of the Odeon, Broad Street, Halifax, claims that there is a bigger percentage of DPs in Halifax than in any other part of the country. He has had a feeling that business was being lost through lack of understanding on the part of these unfortunate aliens.

The advent of Mr. Beck, trainee manager, who is a proficient linguist, solved much of the problem. Now this former Intelligence Corps interpreter is at the disposal of Halifax DPs, and they feel very much more at home because of his presence. One would be excused for thinking that more use of this proficient young man's services could be made in a more cosmopolitan centre than Halifax.

A crown poster announces Polish and German interpretation for "The Heiress," but this by no means exhausts the accomplishments of Mr. Beck. It is a good prestige line to publicise a linguist, whatever the languages. I did so at one time—Spanish and French—and people came to have a chat as much as to see the programme. Unfortunately, the young lady secured a much better job in the West End of London, as a result of the interpretress's job I gave her.

Nine shop windows exploited the contrast between "old-time elegance" and "the new elegance." The whole campaign was dignified and in keeping with this drama. This campaign is attributed to assistant manager G. Medley.

Blackpool Goats

RUPERT TODD was exceedingly sorry that only four goats turned up in answer to a small "wanted" advertisement in the Blackpool Press. Todd wanted them for his "Jackpot" campaign at the Odeon.

I like the Blackpool Odeon's stock halftone block for throwaways—at least I presume it is. This shows a fine panoramic picture of the auditorium with the screen centred, and on it, in this case: "'The Jackpot' hits this very screen." These were distributed in the weekly envelopes issued by a firm of Turf accountants.

About 300 Smiths got direct mail shots in imitation handwriting and signed by Jimmy Stewart; this example is a perfect postal circular, and especially printed bookmakers' tickets were distributed at the "dogs." The bookmaker offered odds of 100-1 that the recipient would not sit through "The Jackpot" without laughing loud and long, and he reports that many of his clients spoke about the idea. Here is a tip for other managers who might wish to send out bookmakers' cards—always a colourful throwaway.

"Cairo Road" Cycle Trial

"CAIRO ROAD" has been one of our bad publicity assignments. F. Moore, manager of the Arcade, Darlington, organised a "Cairo Road Cycle Trial" in conjunction with a local firm. The cup for the winner was presented at the theatre on the opening night of the film.

As the title itself is so much detached from the plot of the film I see no reason why the manager should not adopt advertising methods that are not in keeping with the story. So far as this film is concerned there are few other angles.

Moore is very thrilled at having secured one of those rare Humber Snipe models for exhibition. I understand that a picture of this display is to be reproduced in the January issue of *Modern Motoring*. I trust that where managers have been shrewd enough to get editorial mention in national periodicals they will ensure some reference to our "Better Business" campaign. These valuable extras are essential for the success of our general appeal.

Waterfront Publicity

W. HUMPHRYES, manager of the Odeon, Bridgwater, raves about a small, electrically driven motor-boat he has found and is using for river parades. Battery driven and easily handled, everyone wants to drive the thing so Humphryes has had to prepare a rota for his staff to operate this particular piece of mobile publicity.

Its first job was to advertise "Waterfront," but no doubt it will be collecting lots more credits in this feature.

Five Composite Pages

THE Gaumont Manchester, team usually does things in a big way. A. Wiseman decided to run composite pages of traders' advertisements for "Seven Days to Noon" and secured no fewer than five in various local newspapers.

Don't be disheartened. All we ask from most of you is one composite page—by no means an impossible order, although in many cases more difficult to obtain than the five at Manchester.

Wiseman also had a tie-up with Smiths Clocks which occupied a whole department at Lewis's store. Twelve publicans who adapted clocks to read "The Right Time

GREETINGS TO

the following managers who have been enrolled into the Company of Showmen for the ensuing year:—

E. ASPINALL, Capitol, Bolton.
W. A. CLARKE, Regal, Hackney.
R. J. CRABB, A/M., Savoy, Swindon.
C. DAWSON, Odeon, Newport, Mon.
A. E. FARROW, Picture House, Glasgow.
C. L. FOWLER, Winston, Slaithwaite.
T. E. GARBETT, A/M., Odeon, Hove.
N. GOULDING, Odeon, Blackheath, Staffs.
G. P. GRANDVOINET, A/M., Odeon, Salisbury.
H. KEIGHTLEY, Forum, Newbury.
K. P. KELSALL, Palladium, Oldham.
A. K. MEACHER, Gaumont, Clapham.
P. J. MILLS, Trocadero, Liverpool.
L. PAGE, Odeon, Luton.
J. C. PLEASANTS, Palace, Chatham.
T. D. THOMAS, A/M., Coliseum, Bursiem.
J. WILKIE, A/M., Pavilion, Stirchley.

to See 'Seven Days to Noon,'" with apologies, of course, to the famous beer advertisement.

There was the usual range of artistic shop tie-ups as well as the customary editorial coverage.

Publicity on Three Wheels

A GOOD many traders make use of box tricycles for local deliveries, but I think A. Meacher, Gaumont, Clapham, is the first manager to claim the use of this type of vehicle as a mobile publicity unit.

He first used the medium for "A Life of Her Own" and hopes to be able to utilise it regularly.

Meacher also managed to persuade the local authority to allow him to have a display at a pedestrian crossing display. He used a microphone stand to carry an advertising disc.

Card panels were used as shopping bags by his usherettes.

Musical Dolls

THE campaign for "Cage of Gold" arranged by Eric Dallman, assistant manager of the Victoria, Cambridge, included an exhibition of musical dolls in the theatre lounge. For a cultural centre like Cambridge the unique collection is an ideal vehicle for publicity and undoubtedly brought many strangers into the lounge of the theatre.

The excuse for using it was a tie-up with the National Institute for the Blind which paid for a hundred very delightful and artistic double-crown posters. A number of brochures for the film were sold, the proceeds going to the funds of the institute.

This campaign scores two ways—one by selling the picture and the other by making a good job of public relations in this theatre.

I must again remind readers to be certain that all goods exhibited, especially valuable exhibits of this description, should be fully covered by insurance for fire, theft and damage.

Edinburgh Novelty

R. HONEYMAN, of the Regent, Edinburgh, never fails to produce a weekly novelty. For "Shadow of the Eagle" he issued a fencing quiz. The response—a return of just over 10 per cent.—was, however, somewhat disappointing.

He also sent out a considerable number of postcards to selected people, notifying them of the programme. Any form of direct mail advertising is an inexpensive publicity medium so long as it gives the salient features—the title, name of the theatre and showing date.

Simple Competition

SEVEN Lowestoft traders co-operated with L. Graves, of the Odeon, in running a competition for "The Heiress." Its general popularity was probably because of its simplicity. Competitors were asked to make a list of the words they could make up out of the title, "The Heiress." There were more than 700 entries—a very definite pointer to the success of the competition. Graves had this figure away at the back of the campaign in a different place from details of the competition, a most inconvenient arrangement, which almost caused me to overlook that most-important fact.

Campaigns are not written up at judging time; consequently, it is essential that details of individual schemes are kept together in the reports.

The prizes for that competition included nylons, free lunches for a week and a hair perm. Time after time it is proved here that simple competitions are the most successful. Despite that, some managers still encourage more difficult ones that seldom get more than half a dozen entries.

Newspaper Co-operates

I HAPPEN to know that the Hampstead area of London is not an easy one for tie-ups with the local Press, so Jimmy Wilson's achievement in bringing in the *Hampstead News* in a "Girl of the Year" competition for that picture at the Gaumont, Cricklewood, is a major achievement.

I'm somewhat sorry that Wilson didn't have his finalists on the stage, but that does not detract from the publicity value of having a local paper behind you in a very exclusive London suburb. Wilson keeps plugging away at his publicity, and I know he is well over 60. What a marvellous example for some of these youngsters who are too lazy to do more than send the foreman out to find sites for half a dozen window cards. Don't challenge me or I'll mention half a dozen by name in this feature.

A Real Draw

FROM sheets of painted plywood on a suitable frame Gordon C. Parry constructed a "magnet" 6 ft. 6 in. high, stuck strips at the top of it marked, "At the Plaza all next week" and got two of his male staff to carry the contraption all round the district, stopping for brief periods at the busier crossings. The size of the "magnet" and its lack of any descriptive wording caused people to stop and stare.

During play-week it was hung from the flag-pole which projects horizontally from the narrow frontage of the Plaza and formed a landmark visible for hundreds of yards up and down the main road, which is used by thousands of shoppers and is the route for more than 17 bus services. After dark it was thrown into prominence by beams from a pair of flood-lanterns mounted on the canopy.

Miniature magnets were cut out by the staff and stuck on the glass panels of the theatre entrance doors.

Novel Tie-up for "Caged"

TO publicise "Caged," at the Holloway Savoy, Sidney J. Bulmer had the ingenious idea of a tie-up with a nearby piano company, which filled its store's windows with instruments from which the front panels had been removed, exposing the wires. Art cards of the leading performers in the film were placed behind the wires, as if imprisoned, and a notice announced, "It is unusual to be Caged in a Berry piano but not as unusual as the film 'Caged' at the Savoy all next week."

The same idea was used on the front of the theatre, where Bulmer and his staff pasted strips of aluminium tape vertically on the glass panels of all the entrance doors and fixed star portraits behind them, giving another impression of people behind bars.

Opportunist

THE story of how E. Nathan got a lady to undertake roaming publicity for him in connection with "A Life of Her Own" at the Southall Gaumont, is unusual and reveals the astuteness with which he seizes chances.

Nathan found her demonstrating in a local store and offered her a job on the staff. Walking around Southall carrying an attache case was her first assignment. On one side was pasted a notice stating: "Starting a 'Life of Her Own' at the Gaumont. Now we're waiting with interest to see what her next job will be. Let's hope Nathan isn't showing "The Seventh Veil."

The scale model of the Premier, East Ham, constructed by W. Goldsworthy, chief projectionist. The miniature models of people are mounted on an endless chain to give the impression of patrons walking down the High Street into the theatre. W. L. Webb finds the model a useful medium for advertising forthcoming attractions

No Trace

APPARENTLY, there is a fluid for cleaning domestic utensils marketed by a firm which uses "No Trace" as its slogan. W. Wood, of the Majestic, Chester, knows all about it and did a splendid tie-up, bringing in six window displays for the film "No Trace."

The manufacturer is Domestos, Ltd., St. Anne's Works, Heaton Junction. The firm paid for the tie-up cards.

No Place for Skeletons

I DON'T like gruesome publicity, especially that employing skeletons, and even good causes are not exempt; possibly I'm biased, but there it is.

Bill Wyatt, of the Ritz, Neasden, borrowed one from the local hospital in connection with a collection for the hospital. The exhibit secured a picture with the local Press.

Speeches from the Stage

W. WYATT arranged an elaborate tie-up with Civil Defence in connection with "Sands of Iwo Jima" at the Ritz, Neasden.

There was a stage presentation, and speeches every evening, with wailing sirens and impressions of searchlights.

Readers know my views about speeches by local celebrities—I think they're "dynamite." Of course, you might be lucky and get hold of an attractive speaker but the odds are against the speakers because patrons don't want to hear them anyway.

More Speakers

B. STRINGER is another manager who had a speaker every evening for a week, this time for "All Quiet On the Western Front" at the Victoria, Portsmouth. He was an official War Office lecturer and spoke about national defence.

Thrown in with the speaker were some full-size drummer boys in Guards regalia as well as a large picture of Princess Elizabeth as Colonel-in-Chief.

Own Publication

I. GREEN, house manager of the Capitol, Cardiff, writes: "I decided to edit and publish a miniature newspaper for the 'Magnet.'"

Tradesmen put up the money for an issue of 7,000, leaving substantial ad. space for the Capitol, as well as all the editorials. This "Capitol Film News" is a nice bright production, which is, in many ways, an improvement on the more usual composite page. Altogether, this is a good workmanlike job and a credit to the publishers.

Guard for State Secret

THESE are more tolerant days, and P. Dann's official tie-up with the Cadet Force for "State Secret" didn't cause a fuss in official quarters.

A squad of cadets with rifles and officers escorted "State Secret" in its tins, through the town to the theatre.

During the week of playdate, cadets mounted guard over a large box in the lounge. It was marked, "State Secret."

The Big Drum

L. TULLEY describes an interesting display made by his chief for "Seven Days to Noon" at the Academy, Brighton.

Briefly it consisted of a revolving drum constructed from old conduit and opal glass. Pigmy lamps illuminated it and the drum was made to revolve by a small electric motor from a Revo fan, geared down to a speed enabling a poster, fastened round the drum, to be read. The title was written in upright letters, only one word appearing on the front at a time.

The Showman

This immaculately dressed young gentleman, with illuminated shirt front, made a dozen tours of Liverpool for SUNSET BOULEVARD (Paramount) at the Odeon. W. Howarth confirms the view that street parades are a good medium for publicity in the Merseyside city

"KINE."-MGM £500 CONTEST

Buskers Plug Song Hits from "Annie Get Your Gun"

THE music and songs of "Annie Get Your Gun" were effectively exploited by Trevor Jones, of the Regal, Cheltenham, ably assisted by D. Hughes. He arranged for three street musicians to play the song hits from the film for three weeks prior to playdate.

At a concert before a large audience at an aircraft factory a guest accordionist from the BBC played selections from the film and gave credits to the film. Arrangements were also made with the resident band leader at the town hall to feature the tunes at every opportunity.

On Monday of playdate, at the "Young Farmers' Ball," three selections from the film were played and a gross of balloons with film and theatre credits overprinted were released.

As a street stunt three usherettes in cowgirl costume circulated among the shopping crowds and handed out small advertising cards. A member of a riding school, dressed as Annie Oakley, rode a white horse, placarded on each flank, through the town on the Saturday preceding and on opening afternoon of playdate.

Twelve full window tie-ups, an eye-catching foyer display, and usherettes in full cowgirl costumes were other features of this fine campaign.

Mannequin Competition

A MANNEQUIN competition was planned to introduce "A Life of Her Own" to Leeds. Edgar Mitchell, of the Majestic, with the assistance of George Harrop, negotiated a tie-up with the Locarno Ballroom. A 20-ft. banner over the bandstand posed the question: "Would you make a Mannequin?" with film credits prominently displayed. Throwaways were placed on all tables.

Prizes were offered by a big store, which also co-operated with a full window display on the party dress angle. The parade was a great success and secured good Press notices in two of the evening newspapers.

Aquatic Mural

A STRIKING aquatic mural is a feature of the foyer of the Odeon, Dover, and J. Anthony used it to good purpose as a background for a "Duchess of Idaho" display. Two diving cut-outs of Esther Williams were suspended in front of the mural, a standee cut-out of the star immediately below, flanked by quad posters, the whole being colour floodlighted from all angles.

A popular local "pub," the Duchess of Kent, had a card in the main window reading: "After leaving the Duchess of Kent, don't forget to visit the 'Duchess of Idaho.' . . ."

A window tie-up was arranged with an electrician's shop, where two Esther Williams cut-outs, surrounded with publicity material, were brilliantly lighted day and night by coloured fluorescent lights. Tie-ups were also arranged with local greengrocers who displayed cards on mounds of potatoes calling attention to the potato dance, which was also being featured by three dance halls. Five other window tie-ups were also arranged.

Edinburgh's "Lana Turner"

IN HIS campaign for "A Life of Her Own," Duncan McGregor, of the New Picture House, Edinburgh, ran a competition to find "Edinburgh's Lana Turner." The contest was announced by 5,000 specially printed throwaways carrying a picture of Lana Turner, with details of her measurements, colouring, etc., and an entry form.

From photographs submitted by entrants three girls were selected, dressed by Janis Gowns with whom a tie-up was arranged, and appeared on the stage on Friday of playdate. Prominent citizens and directors of Janis Gowns acted as judges and the winner received the evening gown and accessories.

The firm arranged two large window displays built around 4-ft. blow-ups of Lana Turner fashions stills with suitable film and theatre credits.

AGYG Cocktails

APART FROM securing a composite page for "Annie Get Your Gun," H. Clifton, of the Picture House, Broadstairs, arranged with a local confectionery manufacturer to market "Special American Circus Candy" and "Betty Hutton Marsh Mallow."

A most novel tie-up was obtained when the barman at a fashionable hotel cocktail lounge devised an "Annie Get Your Gun" "bullet-proof" cocktail, announced by amusing tie-up cards. Each drink was served with a toy pistol.

The foyer was decorated in western circus style, and a Mobo toy display was a popular attraction.

Well Sold

LEE MORGAN, of the Forum, Birmingham, negotiated a tie-up with a well-known shoe manufacturer for "Three Little Words."

The manufacturer provided 10,000 specially prepared leaflets and arranged for their distribution through four retail shops. A contest for slogans in "Three Little Words" describing the merits of "Cactus Shoes" was announced—each entry had to be accompanied by the unused half of a theatre ticket—and successful entrants were awarded prizes of shoes.

J. E. Hill, of the Gaumont, Chadwell Heath, based his campaign for A LIFE OF HER OWN (MGM), on window tie-ups. This one, in a gown shop, consisted of an attractive display unit, stills from the film, and fashionable dresses as worn by Lana Turner

These are in the Running . . .

OTHER entries have been received as follows:—

"Duchess of Idaho."—R. E. Horsley, A/M, Odeon, South Shields; S. Russell, A/M, Odeon, Bury; G. D. Walker, Palace, Aberdeen; C. E. Miller, Odeon, Stockton-on-Tees; G. H. Medley, Odeon, Halifax; H. Brookes, Odeon, St. Austell; C. Drysdale, Capitol, Leith; H. Farmer, Odeon, Rickmansworth; A. Franklin, Rialto, Liverpool; H. Silander, Odeon, Henley-on-Thames; F. W. Pearman, Odeon, Balham; H. A. Wilton, Odeon, Plymouth; W. P. Boht, Ritz, Birkenhead; D. Wright, Odeon, Ipswich; J. Goulding, Odeon, Southall; C. A. Tappy, Odeon, Salisbury.

"Tension."—J. D. Thomas, Coliseum, Burslem; E. H. Walker, Empire, Hanley.

"Father of the Bride."—R. Parsons, Royalty, Harborne; R. G. Stephenson, Whiteladies, Bristol; R. R. Trevor, A/M, Savoy, Northampton; B. Sorger, Regis, Hull; A. Taylor, Savoy, Walsall; L. Crate, Union, Dunstable; D. F. May, Bristol, Birmingham; E. Aspinall, Capitol, Birmingham; D. V. Williams, Savoy, Birkenhead.

"Annie Get Your Gun."—N. J. Dean, Ritz, Aldershot; G. Norsworthy, Empire, Longton; W. A. Clarke, Regal, Hackney; J. Dooner, Plaza, Maesteg; J. L. Laing, Ritz, Edinburgh; W. P. Watson, Regal, Edinburgh; E. Campbell, Regal, Hull; R. C. Taylor, Regal, York; R. Rayner, Cinema, Aldeburgh; J. A. Moseby, Central, Cambridge.

"Key to the City."—E. F. Bailey, Rota, Denton; C. Farman, Dominion, Bispham, Blackpool; E. K. Crookes, Regal, Stirling; J. B. Snell, Cosmo, Gorton; P. Mills, Arcade, Camberley.

MGM publicity department's West End campaign for the premiere of KING SOLOMON'S MINES, at the Empire, Leicester Square, London, described in last week's issue, provides numerous ideas for managers. Left: The window display in Cook's travel agency, in the Strand. Right: The mannequin parade of fashions, inspired by the film, in the Piccadilly showroom window of Pan-American Airways

THE SHOWMAN'S CREDIT AWARDS

THE following managers are commended for noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen. The campaigns will also be considered in the judging of the "Kine." Annual Championship Awards.

Her Favourite Husband—The Glass Mountain: W. Spink, Regal, Dewsbury; M. Moorse, Gaumont, Doncaster; G. Frewin, Gaumont, Rochester; R. Clark, Gaumont, Redditch; C. Wills, Gaumont, New Cross; T. Flack, Gaumont, Darlington; G. Blease, A/M, Gaumont, Birkenhead; C. Drysdale, Capitol, Leith; J. Pleasants, Gaumont, Chatham; J. Noble, Scala, South Shields; R. Baker, Gaumont, Hanley; A. Davids, Gaumont, Worcester; D. Nicol, Gaumont, Falkirk; H. Stobo, Gaumont, Kirkcaldy; C. Lloyd-Davies, Gaumont, Wolverhampton; E. Woodbridge, A/M, Odeon, Hove.

Broken Arrow: A. Lister, Picture House, Bradford; C. Stanley, Gaumont, Saltaire; R. Clark, Gaumont, Redditch; S. Froud, Picture House, Monmouth.

The Reluctant Widow: R. Burnett, Gaumont, Hull.

Cage of Gold: W. Shaxted, Coliseum, Burslem; A. Lister, Picture House, Bradford; H. Shatwell, Gaumont, Grimsby; T. Phillips, Gaumont, Luton.

Red Light: E. Berry, A/M, Plaza, Plymouth.

The Magnet: H. Horne, Odeon, Scarborough; N. Marcuson, Odeon, Blackpool; R. Barnes, Odeon, Uxbridge; E. Gay, Odeon, Croydon; F. Taylor, Odeon, Kingston; D. Hayden, A/M, Odeon, Hanley; E. Hainge, Odeon, Birmingham.

Newsreel Publicity: H. Horne, Odeon, Scarborough; J. Bee, Odeon, Worcester.

My Blue Heaven: J. Pleasants, Gaumont, Chatham; A. Meacher, Gaumont, Clapham; D. McGregor, New Picture House, Edinburgh; P. Mills, Gaumont, Liverpool; G. Hooton, Gaumont, Exeter; J. Garlick, Gaumont, Southport; L. Putsman, Gaumont, Birmingham; A. Edwards, Gaumont, Plymouth; C. Wills, Gaumont, New Cross; E. Willmott, Scala, Leeds.

The White Tower: C. Miller, Odeon, Stockton-on-Tees; F. Jackson, Gaumont, Liverpool; E. Forgham, Lonsdale, Carlisle; A. Dawson, Odeon, Darlington; F. Richmond, Odeon, Colwyn Bay; W. Conolly, Ritz, Cleethorpes.

Street Corner: N. Edwards, New Coliseum, Liverpool; J. Burns, Plaza, Govan.

Theatre Publicity: H. Clarke, Cameo, Liverpool; P. Sykes, Odeon, Bristol; P. Burton, Gaumont, Alloa; H. Probin, A/M, Odeon, Barnet; A. Crossland, Gaumont, Liverpool; W. Gray, Regal, Kilmarnock; L. Keene, Odeon, Reading; R. Newton, Plaza, Southampton; T. Flack, Alhambra, Darlington; V. Crawley, Odeon, Sevenoaks; M. Saxton, Odeon, Farncombe; F. Clark, Grand, Huddersfield; J. Merrill, Magnet, Wavertree; E. Blaker, Plaza, Worthing; N. Jones, A/M, Odeon, Corby; D. Langley, A/M, Odeon, Horsham; A. Gaze, A/M, Rex, Norbury; R. Farmer, Odeon, Rickmansworth; S. Froud, Picture House, Monmouth.

Seven Days to Noon: V. Crawley, Odeon, Sevenoaks; H. Bedford, Gaumont, Derby; J. Noble, Scala, South Shields; E. Moore, Odeon, Bury St. Edmunds; F. Connell, Pavilion, Aldershot; T. King, A/M, Rex, Farnborough; W. Wood, Gaumont, Southend; J. Green, West End, Birmingham; A. Pareezer, Odeon, Bognor Regis; H. Speller, Odeon, Andover; E. Williams, Scala, Ilfracombe; R. Mayo, Odeon, Horsham; S. Cooper, A/M, Odeon, Blackfen, Sidcup; A. Whittamore, A/M, King's Hall, Dover; E. Dallman, A/M, Victoria, Cambridge; M. Moorse, Gaumont, Doncaster; A. Davids, Gaumont, Worcester; V. Deacon, Gaumont, Coventry.

The Woman in Question: N. Rodgers, A/M, Odeon, Coventry; J. Crompton, A/M, Empire, Aldershot; J. Potter, Odeon, Leicester; J. Alexander, Odeon, Dudley; R. Felton, Odeon, Wolverhampton; D. McGregor, New PH, Edinburgh; H. Excell, Odeon, Southampton; J. Sanders, Odeon, Morecambe; E. Lawler, Ritz, Chatham; F. Pearman, Odeon, Balham; N. Wilton, A/M, Odeon, Plymouth; E. Trumper, Plaza, Maidenhead.

Public Relations: H. Bailey, Regal, Lincoln; S. Pascoe-Williams, Ritz, Woking; J. Openshaw, Regent, Liverpool; B. Laidlaw, Odeon, Hawick; C. Conway, Odeon, Dunstall; A. Bounds, R/M, Odeon, Guildford; W. Scutt, Hippodrome, Stalybridge; F. Haddock, New Empire, Marton; R. Taylor, Regal, York; E. Frankham, Ritz, Oxford.

Destination Moon: R. Hobdell, Odeon, Hatfield; J. Crombie, Gaumont, Dundee; F. Thurman, Grand, Nottingham; S. Froud, Picture House, Monmouth; D. McPhail, Pavilion, Motherwell; E. McDermott, New Victoria, Preston; W. Donkin, Gaumont, Hamilton.

The Milkman—Saddle Tramp: C. Miller, Odeon, Stockton-on-Tees; J. Ellis, Odeon, Chester; H. Smith, A/M, Odeon, High Wycombe; A. Pavey, Odeon, Herne Bay; G. Bernard, Carlton, Norwich; T. Garbett, A/M, Odeon, Hove; F. Baxter, Odeon, Chesterfield; G. Medley, A/M, Odeon, Halifax; R. Thynne, Odeon, Kemp Town; S. Cooper, A/M, Odeon, Blackfen, Sidcup; J. Longbottom, Odeon, Middlesbrough; A. Savage, Friars, Canterbury; J. Russell, Odeon, Dundee; C. Simpson, Odeon, York.

The Gunfighter: H. Smith, A/M, Odeon, High Wycombe; K. Lloyd, Odeon, Waterloo, Liverpool; R. Fray, Regent, Hinckley; Miss L. Watt, Odeon, Coatbridge.

Odette: C. Smith, Castle, Merthyr Tydfil; W. Rose, Odeon, Gillingham; R. Crabb, A/M, Savoy, Swindon; H. Silander, Odeon, Henley-on-Thames; W. Ainger, Regal, Harrogate; S. Gascoigne, Savoy, Newcastle-under-Lyme; E. Evans, Majestic, King's Lynn; W. Watson, Regal, Edinburgh; A. Heaton, Regal, Beverley.

Swan Lake Ballet: H. Kean, Queen's, Bayswater.

Love That Brute: J. Browne, Odeon, Yeovil.

Winchester '73: L. Lendis, Odeon, Loughborough; J. Dye, Empire, Dundee; A. Pavey, Odeon, Herne Bay; J. Alexander, Picture House, Leicester; R. Wood, Odeon, Hamilton; J. Russell, Odeon, Dundee; D. Day, Picture House, York.

No Way Out: M. Crooks, A/M, Odeon, Worthing; C. Miller, Odeon, Stockton-on-Tees; J. Browne, Odeon, Yeovil; A. Dawson, Odeon, Darlington; J. Longbottom, Odeon, Middlesbrough; R. Raistrick, Odeon, Crewe.

Woman on the Run: D. Francis, A/M, Gaumont, Finchley; G. Baker, Gaumont, Dagenham; W. Foster, Picture House, Dalston; A. Stobie, Gaumont, Chadwell Heath.

The Heiress: H. Excell, Odeon, Southampton; J. Skinner, St. Andrew's Square PH, Edinburgh; A. Bounds, R/M, Odeon, Guildford; A. Carpenter, Gaumont, Barnstaple; S. Robinson, Odeon, Torquay; C. Tappy, Odeon, Salisbury; E. Bigny, A/M, Regal, Great Yarmouth.

Panic in the Streets: Miss L. Watt, Odeon, Coatbridge; J. Cull, Odeon, Cheetham Hill; H. Bentley, R/M, Empire, Darlington.

Hills of the Brave—Good Humour Man: J. Burns, Plaza, Govan; W. Macintyre, Waverley, Glasgow.

Stage Fright: R. Scott, Regal, Glasgow; J. Rock Gibbard, Picture House, Doncaster; G. Bush, Tivoli, Cambridge.

Gone to Earth: S. Hudson, A/M, Capitol, Hanley; S. Pascoe-Williams, Ritz, Woking; G. Williams, Regent, Chatham.

Portrait of Clare: C. Radford, Capitol, Hanley; W. Beadell, A/M, Capitol, Barking; D. Bowden, Regal, Halifax; J. Fisher, Broadway, Southampton; S. Springfield, Palace, Eltham.

Eagle and the Hawk—The Dividing Line: A. Ellison, A/M, Claremont, Manchester.

The Jackpot: R. Barnes, Odeon, Uxbridge; E. Carter, Odeon, Dagenham; L. Wilkins, Odeon, Barking; A. Williams, A/M, Odeon, Whitton; J. Philcox, Odeon, Twickenham.

Inspector General: J. Hart, Grosvenor, Glasgow; W. Ainger, Regal, Harrogate; T. Good, Picture House, Dennistoun; H. Hodgetts, Empress, Sutton Coldfield; B. Sorger, Regis, Hull; A. Wootten, Beau Nash, Bath.

Follow Your Star Singing Contest: J. Roe, Regal, Kingston-on-Thames; W. Ainger, Regal, Harrogate; J. Burns, Plaza, Govan; J. Wright, Ritz, Richmond; Miss A. Barford, Ritz, Farnworth; L. Webster, Savoy, Northampton; E. Blaker, Plaza, Worthing; Manager, Coronation, Manor Park.

Rocketship X-M: R. Brand, Ritz, Southend; A. McCoy, Regal, Twickenham; G. Wright, Albion, Castleford.

Arsenic and Old Lace: B. Sorger, Regis, Hull.

An attractive display arranged by A. E. Foster, Langham, Pinner, with renters' material for LET'S DANCE (Paramount). It provided an opportunity for a tie-up on dancing shoes and a reciprocal display in a shoe store

Let's Dance: W. Quest, Marlborough, Holloway; F. Manning, R/M, Odeon, Islington; J. Collins, Astoria, Finsbury Park; A. Fitzpatrick, Odeon, Harlesden.

State Secret: W. Ainger, Regal, Harrogate; H. Ward, County, Weybridge; D. Vaughan Williams, A/M, Savoy, Birkenhead.

Skimpy in the Navy—The Desperadoes: G. Newman, Cinerama, Perth.

Let's Go to the Pictures Campaign: W. Moffat, Gaumont, Southsea; A. Pavey, Odeon, Herne Bay; C. Fowler, Winston, Slaithwaite; D. Pass, Odeon, Stourbridge; F. Burns, Ritz, Stockport.

Sunset Boulevard: V. Crawley, Odeon, Sevenoaks; J. Dooley, A/M, Odeon, Worcester; J. Williams, A/M, Ambassador, Slough; H. Warren, Odeon, Balham; J. Green, Capitol, Cardiff.

Always Leave Them Laughing: J. Stewart, Picture Palace, Parkhead; T. Good, Picture House, Dennistoun; C. Allison, Rex, Motherwell.

The Black Rose: J. James, A/M, Regal, Trowbridge; N. Cox, Hippodrome, Middlesbrough; L. Chapman, Electric, Halifax; A. Fowle, Ritz, Maidstone; H. Bentley, R/M, Empire, Darlington.

Sands of Iwo Jima: A. Barker, Lido, Golders Green; D. MacLeod, Coliseum, Glasgow.

Woman in Hiding: R. Gordon, A/M, Odeon, Sketty Cross.

Fortunes of Captain Blood: R. Gordon, A/M, Odeon, Sketty Cross.

Bicycle Thieves: C. Stanley, Gaumont, Shipley.

Nancy Goes to Rio: C. Stanley, Gaumont, Shipley.

The Dancing Years: R. Kinniburgh, Regal, Coatbridge; A. Tilney, Olympia, Newport; E. Crookes, Regal, Stirling; G. Preston, Royalty, Hull; C. Watson, Majestic, Benwell; H. Ingram, Regal, Rochdale.

Mister 880: L. Tulley, Academy, Brighton; R. Thynne, Odeon, Kemp Town; J. Saunders, Hippodrome, Colchester; G. Blease, A/M, Gaumont, Birkenhead; C. Drysdale, Capitol, Leith.

Treasure Island: R. Wood, Odeon, Scotstoun.

Tony Draws a Horse: R. Wood, Odeon, Scotstoun; H. Burder, Odeon, Hereford.

For Heaven's Sake: E. Pike Odeon, Southend; W. Quest, Marlborough, Holloway.

The Fall of the House of Usher: J. Ritchie, La Scala, Motherwell.

One Sunday Afternoon—Barricade: D. Sweeney, T/M, Rex, Riddrie.

The Count of Monte Cristo—Bush Christmas: D. McGuinness, Palace, Walsall.

Talk of a Million: J. Scott, Regal, Dumfries.

Caught in the Draft: E. Larrosa, Palace, Manchester.

Caged: G. Dilley, Ritz, Edgware; Lee Morgan, Forum, Birmingham.

The Vatican: E. Appleyard, Regal, St. Leonards.

Rogues of Sherwood Forest: N. Cox, Hippodrome, Middlesbrough.

The Wooden Horse: L. Ward, A/M, Central, Reading.

Trio: W. Roberts, Astoria, Kirkdale.

Oh, You Beautiful Doll: R. Bradshaw, A/M, Gaumont, Hull.

The Man on the Eiffel Tower: J. Sackier, Odeon, Brighton.

A Ticket to Tomahawk: J. Taylor, A/M, Odeon, Stafford.

Bagdad: L. Spurgin, Picture House, Erdington.

Old Mother Riley Headmistress: L. Chapman, Electric, Halifax.

Kidnapped: A. Roy, Brendalbane, Wick.

Cairo Road: J. Ward, A/M, Palladium, Oldham; H. Clayton-Nutt, Broadway, Eccles.

Trade Show Offers—December, 1950

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine" Review.	Release Date.
Adventures of Don Coyote, The	United Artists	63 min.	U	5,670 ft.	Frances Rafferty, Richard Martin, Val Carlo	Safe Western "second" for other than class halls (CC)	Dec. 21	Not Fixed
Belle of Old Mexico ...	Republic ...	69 min.	U	6,220 ft.	Estelita Rodriguez, Robert Rockwell, Thurston Hall	Very Modest light booking (CC)	Dec. 28	Not Fixed
Big Timber	AB-Pathe ...	72 min.	U	6,561 ft.	Roddy McDowell, Jeff Donell, Gordon Jones	Useful support (CC)	Dec. 28	Jan. 15
Born to be Bad	RKO-Radio ...	94 min.	A	8,425 ft.	Joan Fontaine, Robert Ryan, Zachary Scott	Overdressed "programmer" (NC)	Dec. 7	Feb. 5
†Branded	Paramount ...	93 min.	A	8,492 ft.	Alan Ladd, Mona Freeman, Charles Bickford	Excellent western (C)	Dec. 7	Not Fixed
†Cinderella	RKO-Radio	74 min.	U	6,692 ft.		Infallible box-office attraction and perennial (CC) ...	Dec. 21	Not Fixed
Clay Pigeon	RKO-Radio	62 min.	A	5,670 ft.	Bill Williams, Barbara Hale, Richard Quine	Good general "support" (C)	Dec. 14	Not Fixed
Counter Spy Meets Scotland Yard	Columbia ...	67 min.	U	6,049 ft.	Howard St. John, Amanda Blake, Ron Randall	Reliable second (CC)	Dec. 21	Not Fixed
Federal Man	Monarch ...	69 min.	A	6,285 ft.	William Henry, Movita, George Eldridge	Reliable "B" "thick-ear" (C)	Dec. 7	Not Fixed
Fighting Stallion ...	Monarch ...	60 min.	U	5,428 ft.	Bill Edwards, Doris Merrick, Forrest Taylor	Acceptable "second" for other than class halls (CC) ...	Dec. 14	Not Fixed
Grand Canyon Trail ...	Republic ...	67 min.	U	6,930 ft.	Roy Rogers, Jane Frazee, Robert Livingston	Good star western (CC)	Dec. 28	Not Fixed
Harvey	GFD	104 min.	U	9,377 ft.	James Stewart, Josephine Hull, Cecil Kellaway	Excellent light booking (CC)	Dec. 14	Feb. 5
*Highly Dangerous ...	GFD	88 min.	U	7,967 ft.	Margaret Lockwood, Dane Clark, Marius Goring	Capital British light booking (CC)	Dec. 7	Jan. 8
Hit Parade of 1951 ...	Republic ...	84 min.	U	7,647 ft.	John Carroll, Marie McDonald, Estelita Rodriguez	Capital double bill (CC)	Dec. 28	Not Fixed
I Killed Geronimo ...	Monarch ...	63 min.	U	5,745 ft.	James Ellison, Virginia Herrick, Chief Thundercloud	Rattling good "outdoor" support (CC)	Dec. 7	Dec. 18
†I'll Get By	20th Century-Fox	82 min.	U	7,465 ft.	June Haver, William Lundigan, Gloria de Haven	Very moderate screen song album (CC)	Dec. 14	Not Fixed
†I Shall Return	20th Century-Fox	104 min.	U	9,345 ft.	Tyrone Power, Micheline Prelle, Tom Ewell	Acceptable star and title adventure fare for the "populars" (CC)	Dec. 14	Jan. 29
I Shot Billy the Kid ...	Exclusive ...	56 min.	U	5,019 ft.	Don Barry, Robert Lowery, Wendy Lee	Sub-standard "outdoors" (CC)	Dec. 21	Not Fixed
Jungle Stampede ...	Republic ...	58 min.	U	5,220 ft.	Commentator Ronald Davidson	Reliable "second" (CC)	Dec. 28	Not Fixed
†King Solomon's Mines	MGM	102 min.	U	9,176 ft.	Deborah Kerr, Stewart Granger, Richard Carlson	Stupendous box-office attraction (CC)	Dec. 7	Not Fixed
†Last of the Buccaneers	Columbia ...	79 min.	U	7,081 ft.	Paul Henreid, Jack Oakie, Karin Booth	Acceptable Technicolor pantomime (CC)	Dec. 7	Feb. 5
*Midnight Episode ...	Columbia ...	76 min.	A	6,977 ft.	Stanley Holloway, Leslie Dwyer, Natasha Parry	Commonplace quota (C)	Dec. 28	Not Fixed
Mrs. O'Malley and Mr. Malone	MGM	69 min.	U	6,219 ft.	James Whitmore, Marjorie Main, Ann Dvorak	Reliable "second" for the masses (C)	Dec. 7	Jan. 22
My Friend Irma Goes West	Paramount ...	86 min.	U	7,624 ft.	Marie Wilson, John Lund, Jerry Lewis	Acceptable light booking (CC)	Dec. 7	Jan. 1
Mystery Submarine ...	GFD	78 min.	U	7,021 ft.	Marta Toren, Macdonald Carey, Robert Douglas	Very good "double bill" (CC)	Dec. 21	Jan. 22
*No Strangers Here ...	GFD	36 min.	U	3,217 ft.		Very third-rate quota (CC)	Dec. 21	Not Fixed
*Play's the Thing, The	Small Film Dist.	34 min.	U	3,102 ft.	Commentary by Alan Wheatley	Fair "extra" for the uncritical (CC)	Dec. 14	Not Fixed
Rio Grande	Republic ...	105 min.	U	9,433 ft.	John Wayne, Maureen O'Hara, Victor McLaglen	Excellent popular booking (CC)	Dec. 14	Not Fixed
†Samson and Delilah ...	Paramount ...	128 min.	U	11,489 ft.	Hedy Lamarr, Victor Mature, George Sanders	Infallible money-spinner (CC)	Dec. 21	Mar. 26
711 Ocean Drive	Columbia ...	102 min.	A	9,144 ft.	Edmond O'Brien, Joanne Dru, Otto Kruger	First rate "thick-ear" (NC)	Dec. 7	Feb. 12
So Young, So Bad ...	United Artists	86 min.	A	7,831 ft.	Paul Henreid, Catherine McLeod Anne Francis	Above average "programmer" (NC)	Dec. 21	Not Fixed
Surrender	Republic ...	91 min.	A	8,190 ft.	Vera Ralston, John Carroll, Walter Brennan	Moderate "top-liner" (NC)	Dec. 21	Not Fixed
†Tea for Two	Warner ...	96 min.	U	8,786 ft.	Doris Day, Gordon MacRae, Billy De Wolfe	Infallible box-office light booking (CC)	Dec. 7	May 14
Timber Fury	Monarch ...	63 min.	U	5,707 ft.	David Bruce, Laura Lee, Zoro, the Wonder Dog	Handy "support" for the not too sophisticated (CC) ...	Dec. 14	Not Fixed
†Toast of New Orleans, The	MGM	98 min.	U	8,715 ft.	Kathryn Grayson, Mario Lanza, J. Carroll Naish	Acceptable, but by no means outstanding screen operetta (CC)	Dec. 28	Not Fixed
†Transcontinent Express	Republic ...	90 min.	U	8,094 ft.	Forrest Tucker, Adele Mara, Bruce Cabot	Rattling good action fare (CC)	Dec. 21	Not Fixed
Trial Without Jury ...	Republic ...	60 min.	A	5,423 ft.	Kent Taylor, Audrey Long, Robert Rockwell	Reliable "second" (C)	Dec. 28	Not Fixed
Triple Trouble	AB-Pathe ...	64 min.	U	5,825 ft.	Leo Gorcey, Huntz Hall, Pat Collins	Very moderate series "second" (CC)	Dec. 14	Dec. 25
Underworld Story, The	United Artists	89 min.	A	8,060 ft.	Dan Duryea, Herbert Marshall, Gale Storm	Good star and title "thick ear" (NC)	Dec. 14	Feb. 5
Where Danger Lives ...	RKO-Radio	84 min.	A	7,500 ft.	Robert Mitchum, Faith Domergue, Claude Rains	Ticklish booking (NC)	Dec. 21	Not Fixed
Wings Over the World ...	Butcher's-Baim	34 min.	U	3,009 ft.	Commentary by McDonald Hobley	Attractive quota "fill in" (CC)	Dec. 28	Not Fixed

Trial Without Jury	...	Republic	...	60 min.	A	5,325 ft.	Robert Rockwell	Dec. 14	Feb. 5
Triple Trouble	...	AB-Pathe	...	61 min.	U	5,825 ft.	Leo Gorcey, Huntz Hall, Pat Collins	Dec. 14	Not Fixed

Very moderate series "second" (CO) ... ...

CLASSIFIED ADVERTISEMENT RATES

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KINEMATOGRAPH WEEKLY
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Telephone: TEMple Bar 2468. Ext. 271

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BRANCH Manager required (Birmingham) by important renting organisation. Reply in confidence, G., Box 356, Kinematograph Weekly.

RELIEF MANAGER FOR SMALL MIDLANDS CIRCUIT; able to relieve chief operators two days weekly; comfortable position for right man; kinemas within easy reach of each other. Details of age, experience and wage required to L., Box 360, Kinematograph Weekly.

EXPERIENCED PERSON required to take charge of 16-mm. operations of a major American renting organisation. Also, men required with selling experience in this field. Good salaries will be paid to the right men. Applications are invited in confidence and they should contain full details of past and present experience. Write H., Box 357, Kinematograph Weekly.

JUNIOR Log Clerks wanted in London by major renting film company. Apply F., Box 358, Kinematograph Weekly.

ASSISTANT Manager wanted for N.W. London independent kinema. Full particulars, age, etc., to A., Box 350, Kinematograph Weekly.

RELIEF Manager wanted. Please apply first instance by letter, giving details, to Southern Cinemas, Ltd., 4, Golden Square, London, W.1.

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CO-CHIEF or Second Operator wanted immediately. Apply, Manager, Victoria Cinema, New North Road, N.1. Telephone Canonbury 2206.

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SALES Engineer required, age under 35, in good health, unmarried, as assistant to operating manager of kinema equipment company in India. Applications should include full details of qualifications and should be addressed to J., Box 358, Kinematograph Weekly.

THIRD operator required.—Apply, Splendid Cinema, Bromley Road, Bromley.

SITUATIONS WANTED

MANAGER, disengaged, 16 years' experience, 12 years well-known circuit; references; bonded; go anywhere.—C., Box 352, Kinematograph Weekly.

MANAGER, age 35, seeks engagement; experienced all branches; sole control or to instructions first-class references; bonded; moderate salary. Particulars from B., Box 351, Kinematograph Weekly.

CHIEF Operator seeks position; 20 years' experience, Super and small halls.—D., Box 353, Kinematograph Weekly.

MANAGER/OPERATOR, 34, nine years' experience; good refs.; vacant now.—E., Box 354, Kinematograph Weekly.

EXPERIENCED OPERATOR SEEKS POSITION, SOUTH COAST KINEMA; GOOD REFS., REASONABLE SALARY; ANYTHING CONSIDERED.—K., BOX 359, KINEMATOGRAPH WEEKLY.

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SMALL country Kinema for Sale in Worcestershire. No opposition; busy area; excellent profits; purchase price (including property), £2,000; modern freehold house in the area also for sale, £1,600; grand opportunity for owner-manager. EIRE.—Ultra-modern 500-seater (freehold); no opposition; beautifully equipped; built in 1948; used as a ballroom to follow kinema shows (800 dancers); good profits; owner retiring (mature age); price, including freehold property, £3,500; mortgage arranged by the owner; biggest bargain ever known in the trade.—Apply to Bernard M. Woolley, Ltd., Vaudeville House, Bolton, Lancs. Phones 1171 and 6149

THEATRE SEATS

CINEMA Chairs bought and sold. R. Bovilsky, Seating Specialist, 34, Batson Street, Glasgow.

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FILM scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyds (Dept. K.W.), 2, High Street, Christchurch, Hants.

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Edited by

ALEX. J. MARTIN

Associate Editor of "Kinematograph Weekly"

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G. KAY

A. H. CROFT

RENOWN STAFF CHANGES

TWO staff appointments have been confirmed by L. Jefferson Hope, general sales manager of Renown.

Arthur H. Croft joins Renown as London branch manager on resigning from the similar post he holds at present. In his new sphere he will also undertake further special duties.

Mr. Croft commenced his career in the film industry in 1926.

Gerry Kay, whose family founded the old Ideal Company, hitherto Renown's London branch manager, has been appointed supervisor, also from January 1.

Republic's Liverpool Manager

Charles B. Newbery, managing director of Republic Pictures, has appointed Leslie Ross as Liverpool branch manager for Republic as from last Monday.

Leslie Ross succeeds Percy Reeback, who is being promoted to special duties for Republic Pictures.

EAGLE-LION NAME CHANGE

A new phase in the progress of Britain's largest overseas film sales organisation is marked by the announcement that in future Eagle-Lion Distributors is to be known as J. Arthur Rank Overseas Film Distributors.

In his last statement to shareholders Mr. Rank mentioned that the company is distributing 30 independent productions.

"As to the value of the foreign currencies which have been brought back to Britain as a result of its activities I can assure you that these revenues are very substantial indeed and reflect most healthily the progress and achievements made to date," says John Davis, managing director of the JARO.

Monarch's French Star

William J. Gell, producer and managing director of Monarch, has, as a result of her performance as Lilli in "Lilli Marlene," given Lisa Daniely a contract covering several years.

She is to play a leading rôle in "The Red Lamp," Monarch's next film, scheduled for production early this year. It is a story based on Britain's Fire Service.

Adelphi Comedy Completed

Final scenes in Adelphi's comedy, "Penny Points to Paradise," which has been produced in Brighton, have been completed, and the film will shortly be ready for trade showing.

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SEATING REPLACEMENTS REPAIRS

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON.						
Tues., Jan. 9	10.30	Studio One ...	Bandit General	International	Paulette Goddard	A
,, ,, 9	10.30 & 2.30	Century Theatre	I'll Get By; Just a Little Bull (short)	20th-Fox ...	June Haver ...	U
Wed., ,, 10	10.45	Studio One ...	Forgery	AB-Pathe ...	Don De Fore ...	A
,, ,, 10	10.45	Rialto ...	The Rossiter Case	Exclusive ...	Helen Shingler ...	A
,, ,, 10	10.30 & 2.30	Century Theatre	The Man Who Cheated Himself; The Orphan Duck (short)	20th-Fox ...	J. Lee Cobb ...	—
Thur., ,, 11	2.30	Hammer Theatre	Radar Secret Service	Exclusive ...	John Howard ...	U
,, ,, 11	10.30	Studio One ...	Walk Softly Stranger	RKO-Radio	Joseph Cotten ...	A
Fri., ,, 12	10.45	Hammer Theatre	The Return of Jesse James ...	Exclusive ...	John Ireland ...	U
,, ,, 12	10.30	GB Large Theatre	Traveller's Joy	GFD	Googie Withers ...	—
,, ,, 12	10.15	Studio One	The Jolson Story (Reissue) ...	Columbia ...	Larry Parks	U
BIRMINGHAM.						
Mon., Jan. 8	10.30	West End ...	Plus de Vacances Pour Le Bon Dieu	GFD	Pierre Larquey ...	U
Tues., ,, 9	10.30	Futurist ...	Bandit General	International	Paulette Goddard	A
,, ,, 9	10.30	Scala	Hit Parade of 1951	Republic ...	John Carroll ...	U
,, ,, 9	10.30	West End ...	Mystery Submarine	GFD	MacDonald Carey	U
Wed., ,, 10	10.30	Futurist ...	The Second Mate	ABFD ...	Gordon Harker ...	U
,, ,, 10	10.30	Scala	King Solomon's Mines	MGM	Deborah Kerr ...	U
Thur., ,, 11	10.30	Scala	Wherever She Goes	ABFD ...		U
,, ,, 11	10.30	West End ...	I'll Get By	20th-Fox ...	June Haver ...	U
Fri., ,, 12	10.30	Futurist ...	Take Me to Paris	ABFD ...	Albert Modley ...	U
,, ,, 12	10.30	Scala	Lucky Mascot	United Artists	Carroll Levis ...	A
,, ,, 12	10.30	West End ...	Undercover Girl	GFD	Alexis Smith ...	A
CARDIFF.						
Tues., Jan. 9	10.30	Olympia ...	The Second Mate	ABFD ...	Gordon Harker ...	U
,, ,, 9	10.45	Park Hall ...	Lucky Mascot	United Artists	Carroll Levis ...	A
,, ,, 9	10.45	Capitol	Mystery Submarine	GFD ...	MacDonald Carey	U
Wed., ,, 10	10.30	Olympia ...	The Man in the Iron Mask (Reissue)	ABFD ...	Louis Hayward ...	A
Thur., ,, 11	10.30	Olympia ...	Big Timber...	AB-Pathe ...	Roddy McDowall	U
Fri., ,, 12	10.30	Olympia ...	Wherever She Goes	ABFD ...		U
,, ,, 12	10.45	Capitol	I Shall Return	20th-Fox ...	Tyrone Power ...	U
,, ,, 12	10.45	Park Hall ...	Bandit General	International	Paulette Goddard	A
,, ,, 12	10.45	Odeon	Undercover Girl	GFD	Alexis Smith ...	A
GLASGOW.						
Tues., Jan. 9	10.45	La Scala ...	Lucky Mascot	United Artists	Carroll Levis ...	A
,, ,, 9	10.45	Gaumont ...	Mystery Submarine	GFD	MacDonald Carey	U
Wed., ,, 10	10.30	Regal	Big Timber...	AB-Pathe ...	Roddy McDowall	U
Thur., ,, 11	11.00 & 2.30	Own Theatre ...	I'll Get By	20th-Fox ...	June Haver ...	U
Fri., ,, 12	10.45	Gaumont ...	Undercover Girl	GFD	Alexis Smith ...	A
LEEDS.						
Tues., Jan. 9	10.30	Ritz	Big Timber...	AB-Pathe ...	Roddy McDowall	U
,, ,, 9	10.30	Scala	I Shall Return	20th-Fox ...	Tyrone Power ...	U
,, ,, 9	10.45	Tower ...	Midnight Episode	Columbia ...	Stanley Holloway	A
,, ,, 9	10.45	Tatler ...	Lucky Mascot	United Artists	Carroll Levis ...	A
,, ,, 9	10.45	Majestic ...	Mystery Submarine	GFD	MacDonald Carey	U
Fri., ,, 12	10.45	Majestic ...	Undercover Girl	GFD	Alexis Smith ...	A
,, ,, 12	10.30	Scala	The Man Who Cheated Himself	20th-Fox ...	J. Lee Cobb ...	—
LIVERPOOL.						
Tues., Jan. 9	10.45	Scala	Faust and the Devil	Columbia ...	Italo Tajo ...	A
,, ,, 9	10.30	Trocadero ...	Mystery Submarine	GFD	MacDonald Carey	U
Wed., ,, 10	10.30	Forum	Big Timber...	AB-Pathe ...	Roddy McDowall	U
,, ,, 10	10.45	Futurist ...	The Lost One	Columbia ...	Nelly Corradi ...	U
Fri., ,, 12	10.30	Forum ...	King Solomon's Mines	MGM ...	Deborah Kerr ...	U
,, ,, 12	10.30	Scala	Lucky Mascot	United Artists	Carroll Levis ...	A
,, ,, 12	10.45	Futurist ...	Bandit General	International	Paulette Goddard	A
,, ,, 12	10.30	Odeon	Undercover Girl	GFD	Alexis Smith ...	A
,, ,, 12	10.45	Trocadero ...	I'll Get By	20th-Fox ...	June Haver ...	U
MANCHESTER.						
Tues., Jan. 9	10.45	Gaumont ...	I Shall Return	20th-Fox ...	Tyrone Power ...	U
,, ,, 9	10.45	Oxford St. ...	Lucky Mascot	United Artists	Carroll Levis ...	A
,, ,, 9	10.45	Gaiety	Bandit General	International	Paulette Goddard	A
,, ,, 9	10.45	Theatre Royal	Belle of Old Mexico	Republic ...	Estelita Rodriguez	U
,, ,, 9	10.45	Odeon	Mystery Submarine	GFD	MacDonald Carey	U
Wed., ,, 10	10.45	Theatre Royal	Big Timber...	AB-Pathe ...	Roddy McDowall	U
Thur., ,, 11	10.45	Gaumont ...	I'll Get By	20th-Fox ...	June Haver ...	U
Fri., ,, 12	10.45	Theatre Royal	Trial Without Jury	Republic ...	Kent Taylor ...	A
,, ,, 12	10.45	Odeon	Undercover Girl	GFD	Alexis Smith ...	A
,, ,, 12	10.45	Gaumont ...	The Man Who Cheated Himself	20th-Fox ...	J. Lee Cobb ...	—
NEWCASTLE.						
Tues., Jan. 9	10.30	Haymarket ...	Big Timber	AB-Pathe ...	Roddy McDowall	U
,, ,, 9	10.30	Essoldo ...	Hit Parade of 1951	Republic ...	John Carroll ...	U
,, ,, 9	10.30	Pavilion ...	Mystery Submarine	GFD	MacDonald Carey	U
Wed., ,, 10	10.45	Essoldo ...	Midnight Episode	Columbia ...	Stanley Holloway	A
Fri., ,, 12	10.30	Essoldo ...	Lucky Mascot	United Artists	Carroll Levis ...	A
,, ,, 12	10.30	Odeon	Undercover Girl	GFD	Alexis Smith ...	A
,, ,, 12	10.30 & 3.00	Own Theatre	The Man Who Cheated Himself	20th-Fox ...	J. Lee Cobb ...	—
SHEFFIELD.						
Tues., Jan. 9	10.30	Gaumont ...	Mystery Submarine	GFD	MacDonald Carey	U
Wed., ,, 10	10.40	Union St. P.P.	Big Timber...	AB-Pathe ...	Roddy McDowall	U
,, ,, 10	10.30	Gaumont ...	I Shall Return	20th-Fox ...	Tyrone Power ...	U
Fri., ,, 12	10.30	Cinema House ...	Lucky Mascot	United Artists	Carroll Levis ...	A

REVIEWS—*continued from p. 18*

loved not wisely but too well, and ends with a shot of an actual confinement. The acting and treatment are sincere and much of the staging is cosy, but even so it is not entertainment. The Censor has refused to give it an "X," let alone a "U," certificate, and we certainly don't blame him. Title catchpenny, solely for specialised and "floating population" halls.

Story.—Following the wedding of Else and Leif, an attractive young couple, Jytte, Else's best friend, visits a married man at a nearby hotel. Some time later, Jytte finds she is with child. Else wants a baby, but because of a deliberate miscarriage before she met Leif she fears she is sterile. Jytte is not thrilled at the thought of becoming a mother, and Else and Leif agree to adopt her child to be. When the infant arrives she refuses to part with it, but, luckily, Else discovers that she is pregnant and a close-up of the "happy event" ends the tale.

Production.—The object of the film is, to give it its fair dues, to point out the dangers of abortion and reassure all expectant mothers, but, although its clinical detail is heavily sugared with tender domestic byplay, it's still a bit too frank. Anyway, the classroom and not the kinema is the appropriate place for sex education. For those interested, it has been passed by Edinburgh, Cardiff, Portsmouth and Derby Councils.

Points of Appeal.—Title.

HIGHLIGHTS OF LONDON SHOWS

AS a guide to exhibitors, the films to be trade shown in London are briefly described below.

"Bandit General" (*International*).—Drama about the adventures of a rebel general who captures a small Mexican town and falls in love with the high-spirited daughter of the town's most prominent aristocrat.

"Forgery" (*AB-Pathé*).—U.S Secret Service drama of a plot to flood the country with spurious notes printed from a plate engraved by a convicted counterfeiter serving a prison sentence.

"The Rossiter Case" (*Exclusive*).—Domestic drama about an attractive young woman suffering from paralysis who suspects her husband and sister-in-law of being in love.

"Radar Secret Service" (*Exclusive*).—Drama in which the science of radar is used to combat crime when atomic materials are stolen.

"Traveller's Joy" (*GFD*).—Romantic comedy about a divorced couple who are reunited after helping each other to overcome foreign currency difficulties.

"The Return of Jesse James" (*Exclusive*).—Western in which a young outlaw impersonates Jesse James and models his own exploits on those of the outlaw.

"I'll Get By" (*20th Century-Fox*).—Technicolor musical about a song-plugger who sets up a business of his own as a music publisher. Guest stars include Jeanne Craine, Dan Dailey, Victor Mature and Reginald Gardiner.

"The Man Who Cheated Himself" (*20th Century-Fox*).—Story of a police officer who tries to shield the woman he loves when she shoots her husband. His young brother, assigned to work under him in the case, suspects that the husband was killed by the police officer.

"Walk Softly, Stranger" (*RKO-Radio*).—Small-town romantic melodrama dealing with the plans of a crook to make himself independent and a wealthy girl who falls in love with him and influences the scheme.

GENERAL RELEASES FOR JAN. 8

AB-Pathé.—"A Modern Marriage," American, 5,826 feet; "Frontier Agent," American, 5,113 feet.

GFD.—"Highly Dangerous," British, 7,948 feet; "Ma and Pa Kettle Back on the Farm," American, 7,210 feet.

Paramount.—"Union Station," American, 7,271 feet; "Tripoli," American, 8,650 feet.

LONDON AND BRADFORD HALLS FOR SALE

The two freehold kinemas, the Coventry and the Elysian, Bradford, are being offered on Wednesday January 31, at 2.30 p.m. precisely, in one or two lots as going concerns with vacant possession. The Coventry, which includes two shops and flats over, has a capacity on the ground floor and balcony for some 420. The Elysian, which includes one lock-up shop, seats on the ground floor some 400. Both possess Sunday licences. They will be sold with contents and equipment at the Law Institute, 1, Albion Place, Leeds.

On February 21, on instructions by the mortgagees, the Broadway Palace, Mitcham Road, Tooting, will be offered for sale (in conjunction with P. J. Huxtable, of 157, Upper Tooting Road, S.W.17), at Winchester House, Old Broad Street, E.C.2, with vacant possession.

Particulars and conditions of sale of these properties can be obtained from the auctioneers, Harris and Gillow, 93/95, Wardour Street, W.1.

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Dear Mr. Pattinson,

We have just finished screening a six weeks run of your film fare, comprising the following subjects; "CHEAPER BY THE DOZEN", "THE BLACK ROSE", "NO WAY OUT", "PANIC IN THE STREETS". Taking into consideration our "Palace" only seats 985, and we do not open on Sundays, the number of 66,764 paid admissions, three shows a day, is a remarkable achievement.

I would like to place on record my appreciation of your films and tell you that the aggregate Box Office result has been the finest for years and every one of the films has done outstanding business.

Our Patrons too have been unstinted in their praise of this latest batch of 20th. CENTURY FOX pictures and are all unanimous that your Company is producing the type of film they want to see.

Wishing your Company every possible success and personal regards to yourself.

Yours sincerely.
Leonard Shaw Manager

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